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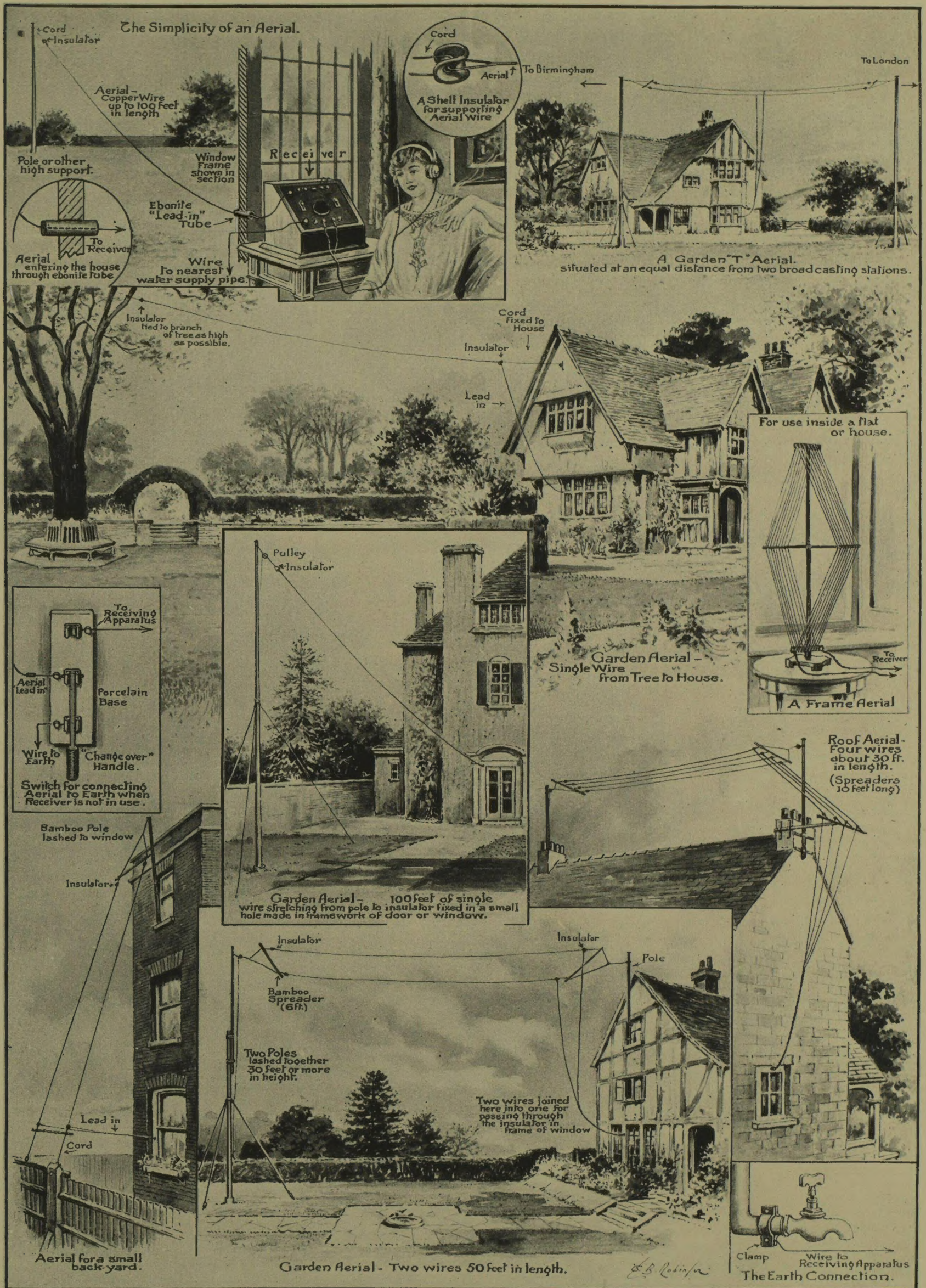
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## BROADCASTING FOR ALL: DOMESTIC AERIALS TO SUIT EVERY HOME.

DRAWN BY W. B. ROBINSON.



## BROADCASTING ADAPTED TO EVERY HOUSE OR FLAT IN TOWN OR COUNTRY: OUTDOOR AND INDOOR AERIALS.

Interest in radio-telephony broadcasts grows daily, a fact well shown by the increasing number of aerial wires which are to be seen almost everywhere. Our drawing illustrates various types of aerials which may be erected by radio-enthusiasts to suit the conditions of their own localities. The simplest, and often the most efficient, aerial is made by attaching one end of a single copper wire to a porcelain insulator which is tied to the top of a pole, tree, or other height, situated from seventy to a hundred feet away from the house; and by conveying the wire to the house, where the wire passes through a small ebonite tube fixed

in a window-frame, and so to the receiving-apparatus. Those who live in "flats," with no convenience for outside aerials, find their requirements met by the indoor Frame Aerial illustrated above. With such an aerial a receiving-set which employs thermionic valves is necessary. The installation of a radio set does not entail risk of fire, a fact we mention in view of misapprehension in some quarters. Further details regarding the different types of aerials will be found in the fortnightly article, "Radio Notes," given on page 916 of this issue.—[Drawing Copyrighted in the United States and Canada.—C.R.]

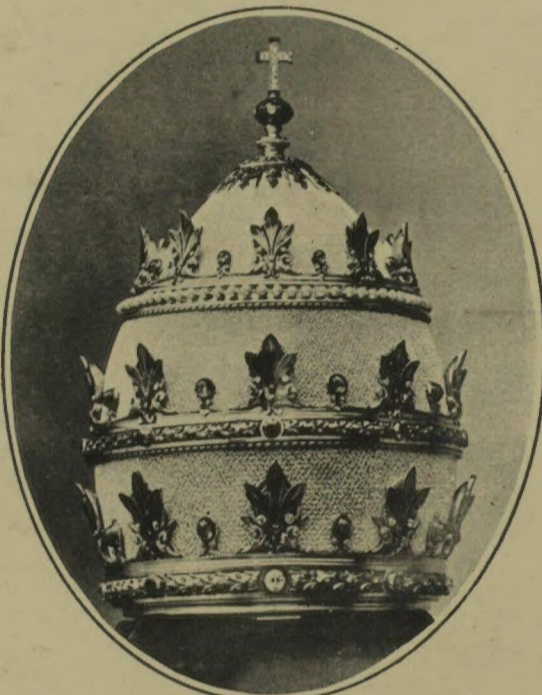
# AT HOME AND ABROAD: PICTORIAL RECORDS OF INTERESTING EVENTS.

PHOTOGRAPHS BY P. AND A., TOPICAL, AND L.N.A.



MOTOR-TRACTORS INSTEAD OF HORSES FOR FIELD ARTILLERY: AN INTERESTING INNOVATION IN THE RUSSIAN ARMY AT A PARADE IN RED SQUARE, MOSCOW.

ASCRIBED TO THE SCARCITY OF HORSES AND ROUGHNESS OF ROADS IN RUSSIA: AMERICAN TRACTORS USED FOR HAULING GUNS IN THE SOVIET ARMY.



A CLERICAL LEADER OF UNEMPLOYED ARRESTED: THE REV. T. E. PICKERING SPEAKING IN TRAFALGAR SQUARE.

MOUNTED WITH 1000 DIAMONDS AND OTHER JEWELS: THE POPE'S NEW GOLD TIARA, A GIFT FROM MILAN

THE SULTAN'S SON WITH A BRITISH NAVAL OFFICER: PRINCE ERTOGRUL ABOARD H.M.S. "MALAYA"



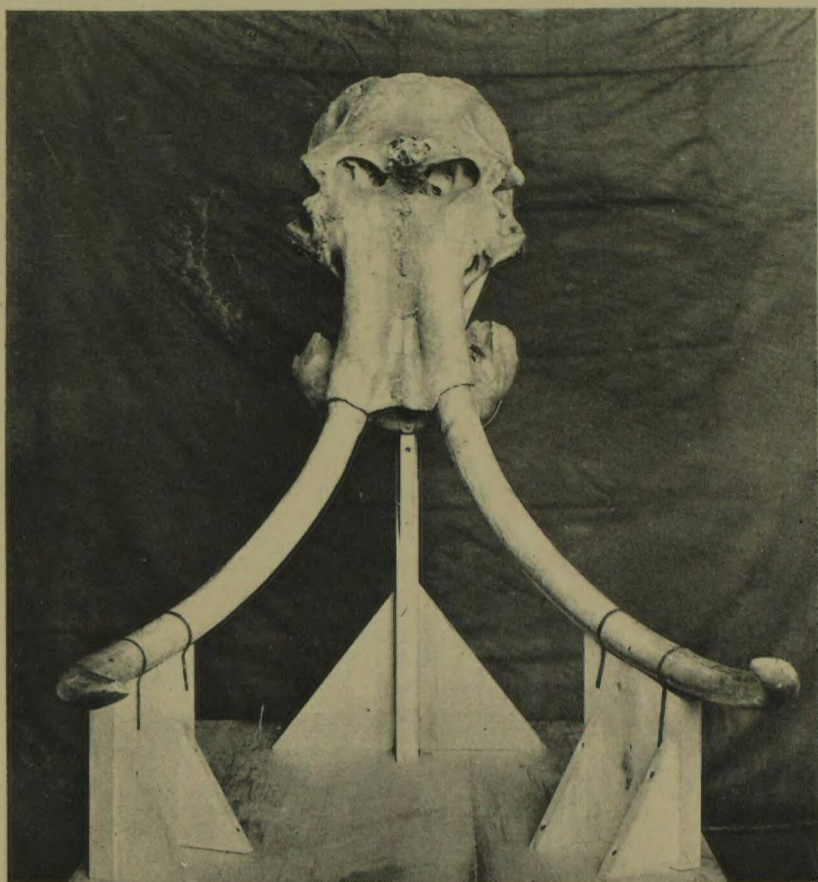
SENTENCED TO DEATH, WITH FOUR OTHER GREEK EX-MINISTERS AND A GENERAL: M. GOUNARIS, THE GREEK EX-PREMIER (WITH HAND TO HEAD) AMONG A GROUP OF COLLEAGUES ALSO INDICTED, REPLYING TO QUESTIONS PUT BY THE PRESIDENT OF THE REVOLUTIONIST COURT-MARTIAL AT ATHENS.

The guns of the Russian field artillery are drawn by American motor-tractors, owing, it is said, to a scarcity of horses and the bad quality of the roads. Our photographs were taken at a recent military parade in Moscow, to celebrate the fifth anniversary of the Revolution.—The Rev. Thomas Edward Pickering, who marched with the unemployed from Sheffield to London, and was one of the deputation received by the Minister of Labour, was arrested near Charing Cross on a charge of obstructing the police. He was bound over.—Pope Pius XI. has been presented by the people of Milan, his former diocese, with a jewelled tiara of sculptured gold.—Prince Ertogrul Effendi, son of the Sultan of Turkey, was ten years old on October 5. He accompanied his father in his escape from Con-

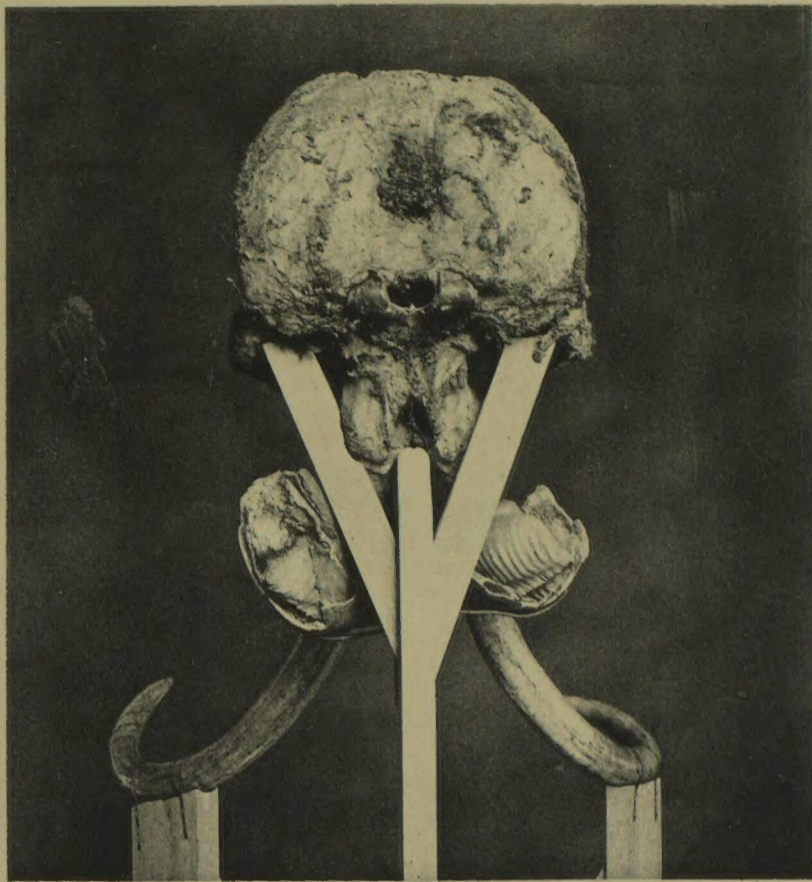
stantinople and the voyage to Malta in H.M.S. "Malaya," with whose officers he soon made friends. On page 905 he is seen landing at Malta with his father.—It was announced on November 28 that the Greek Revolutionist Court-Martial had condemned to death five ex-Ministers of the late Government—namely, M. Gounaris (ex-Premier); M. Protopapadakis (another ex-Premier); M. Stratos (ex-Minister of the Interior); M. Theotokis (ex-War Minister); M. Baltazis (ex-Foreign Minister); and General Hadjanestis, late Commander-in-Chief in Ionia. They were accused of misleading the nation about the attitude of the Powers and pursuing the war without hope of success. Several alleged they had been promised British support. The British Minister in Athens recently appealed on their behalf.

# LONDON'S FIRST SIBERIAN MAMMOTH SKULL: A NEW MUSEUM TREASURE.

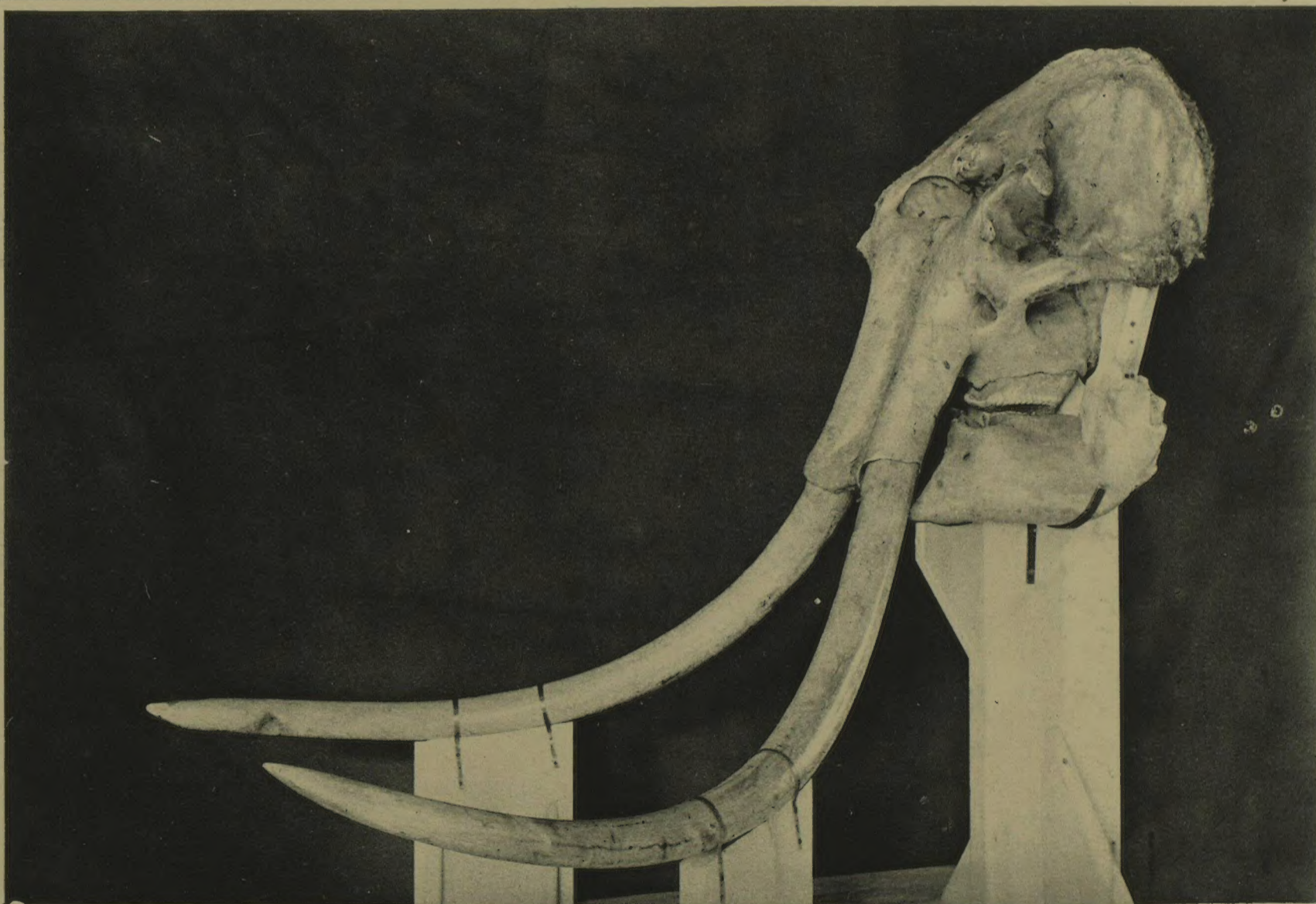
By COURTESY OF THE NATURAL HISTORY MUSEUM AND DR. A. SMITH WOODWARD. PHOTOGRAPHS TAKEN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS."—C.R.



WITH LOWER JAW COMPLETE, AND A PAIR OF FINE TUSKS: THE SIBERIAN MAMMOTH SKULL (FRONT VIEW).



WITH FRAGMENTS OF SKIN AND DRIED FLESH STILL ADHERING TO IT: THE SIBERIAN MAMMOTH SKULL (BACK VIEW).



WITH TUSKS OVER SIX FEET LONG AND TEETH VERY LITTLE WORN: THE MAMMOTH SKULL (SIDE VIEW) FOUND IN THE NEW SIBERIAN ISLANDS, AND BELIEVED TO BE THE FIRST EVER BROUGHT TO THIS COUNTRY.

A new treasure of great interest has just been acquired for the Natural History Museum in the shape of this skull of a Siberian mammoth, which was obtained in the New Siberian Islands in the Arctic Ocean for Messrs. Myers, the well-known ivory merchants. So far as is known, it is the first ever to come to this country, for the late Russian Government forbade the export of remains of this extinct monster found in Siberia, keeping all specimens for the National Museum at Petrograd. The new skull was exhibited at a recent scientific meeting of the Zoological Society

by Dr. A. Smith Woodward, Keeper of the Geological Department at South Kensington, who was congratulated by a large audience, including Mr. H. G. Wells, on his promptitude in securing such an important addition to the national collections. The skull, apparently that of an adult female, is almost perfect, with fragments of skin and dried flesh still adhering to it. The tusks are over six feet long, the lower jaw is complete, and the teeth are very little worn. Another skull was recently taken to Paris.—[Copyrighted in the United States and Canada.—C.R.]

# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY RUSSELL, TOPICAL, PHOTOPRESS, BRITISH ILLUSTRATIONS, L.N.A., VANDYK, MONBERG'S PRESS BUREAU (COPENHAGEN), AND OTTO.



A FAMOUS POETESS AND ESSAYIST: THE LATE MRS. ALICE MEYNELL.



REAPPOINTED CONTROLLER OF THE HOUSEHOLD: MAJOR H. BARNSTON, M.P.



THE MINISTER WHO RECEIVED AN UNEMPLOYED DEPUTATION: SIR M. BARLOW.



INCLUDING THE PREMIER OF NORTHERN IRELAND, SIR AMES CRAIG (THIRD FROM RIGHT): A GROUP AT STORMONT CASTLE, AT THE OPENING OF A BAZAAR.



THE NEW VICE-CHAMBERLAIN OF THE HOUSEHOLD: CAPT. D. H. HACKING.



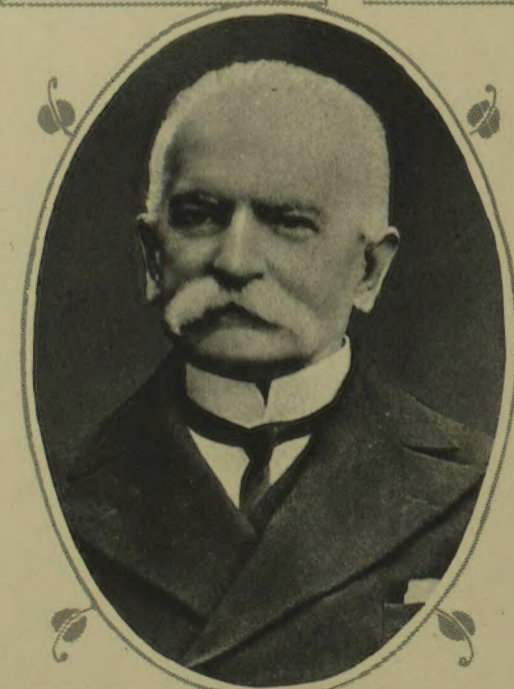
THE NEW LORD CHAMBERLAIN: THE EARL OF CROMER, K.C.I.E., C.V.O.



THE NEW LEADER OF THE OPPOSITION IN A HOME GROUP: MR. RAMSAY MACDONALD WITH HIS DAUGHTERS (LEFT TO RIGHT) SHEILA, JOAN, AND ISHBEL.



INTERMEDIARY BETWEEN UNEMPLOYED AND GOVERNMENT: MR. G. LANSBURY.



A FAMOUS ITALIAN STATESMAN, TWICE PREMIER: THE LATE BARON SIDNEY SONNINO.



THE KING OF DENMARK'S SISTER MARRIED: PRINCESS DAGMAR AND HER HUSBAND, LIEUT. J. CASTENSKIÖLD.



A FRENCH NOVELIST OF EUROPEAN REPUTATION: THE LATE M. MARCEL PROUST.

Mrs. Alice Meynell was a daughter of the late Mr. T. J. Thompson, and sister of Lady Butler, the battle-painter. Among her best-known books are "Preludes" and "The Spirit of Place."—Major Barnston has been re-elected M.P. (Unionist) for the Eddisbury Division of Chester. He was Controller of the Household under the late Government, and a Coalition Whip.—In the photograph at Stormont Castle, those in the front group are (l. to r.) Lady Carson, Lady Massareene, Lady Margaret Stewart, Lady Londonderry, Lady Helen Stewart, Lady Craig, Lady Maureen Stanley, Lady Bathurst, Sir James Craig, the Duchess of Abercorn, and Lord Londonderry.—Capt. Douglas H. Hacking, O.B.E., M.P., who has been appointed Vice-Chamberlain of the Household, was, before the Dissolution, Parliamentary Private Secretary to the Secretary for War.—Lord Cromer has been Equerry and

Assistant Private Secretary to the King, Extra Equerry, and Chief of Staff to the Duke of Connaught in India.—Mr. Ramsay Macdonald was recently elected Chairman of the Parliamentary Labour Party, and thus became Leader of the Opposition.—Mr. George Lansbury is now M.P. (Labour) for Poplar, Bow, and Bromley.—Baron Sonnino was Premier of Italy in 1906 and 1909. As Foreign Minister in April 1915, he negotiated the secret Treaty of London in virtue of which Italy entered the war.—Princess Dagmar, youngest sister of the King of Denmark, was married on November 23, at Fredensborg, to Lieutenant Jørgen Castenskiöld.—M. Marcel Proust had planned a great series of connected novels. His works include "Du Coté de Chez Swann," "A l'Ombre des Jeunes Filles en Fleurs," and "Le Coté de Guermantes."

## THE NEW PERIL TO RIDERS: HOW THE PRINCE OF WALES FELL.

DRAWN BY LIONEL EDWARDS.



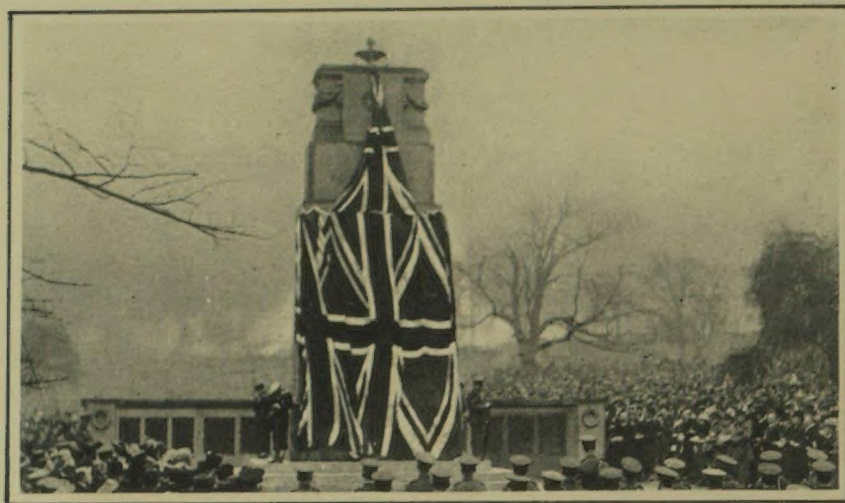
## THE DANGER OF TARRED ROADS: A CLASH OF INTERESTS BETWEEN THE MOTOR-CAR AND THE HORSE.

"A tarred road," writes Mr. Lionel Edwards, the well-known sporting artist, in a note on his drawing, "is slippery when dry, more slippery when wet and greasy, and worse when frost-bound! The surface, when too smooth, as it usually is, becomes impossible for steel-shod horses to negotiate, whether under saddle or in the shafts. Their legs fly from under them and they fall heavily on their sides, throwing their rider on the hard surface. Such a fall as that here illustrated laid up the Prince of Wales recently when hunting with the Duke of Beaufort's hounds. The extreme camber of the road adds to the danger of the smooth surface. The

Prince's accident will, it is hoped by horse-owners, cause some attention to be paid to the state of our modern roads. The sporting and agricultural population feel that they are not fairly treated by their County Councils, as they are forced to pay heavy rates for the up-keep of roads chiefly used by mechanical traction that is not even local, and, moreover, quite unsafe not only for riding and driving, but for the movement of beasts to and from market. I have frequently heard farmers discuss the question of refusing to pay the local taxation until some notice is taken of their complaints."—[Drawing Copyrighted in the United States and Canada.—C.R.]

# WAR MEMORIALS; HUNGER-STRIKES; A WEDDING; TITANIA'S PIANO.

PHOTOGRAPHS BY WILMIN (WADSLEY RIDGE), C.N., G.P.U., PHOTOPRESS, AND P. AND A.



JUST BEFORE ITS UNVEILING BY GENERAL SIR IVOR MAXSE: THE FINE CENOTAPH ERECTED AT ROTHERHAM AS A WAR MEMORIAL.



A WELL-KNOWN WOMAN ARTIST ELECTED AN A.R.A., BUT FOUND TO BE OVER THE AGE OF RETIREMENT (75): MRS. ANNIE L. SWYNNERTON.

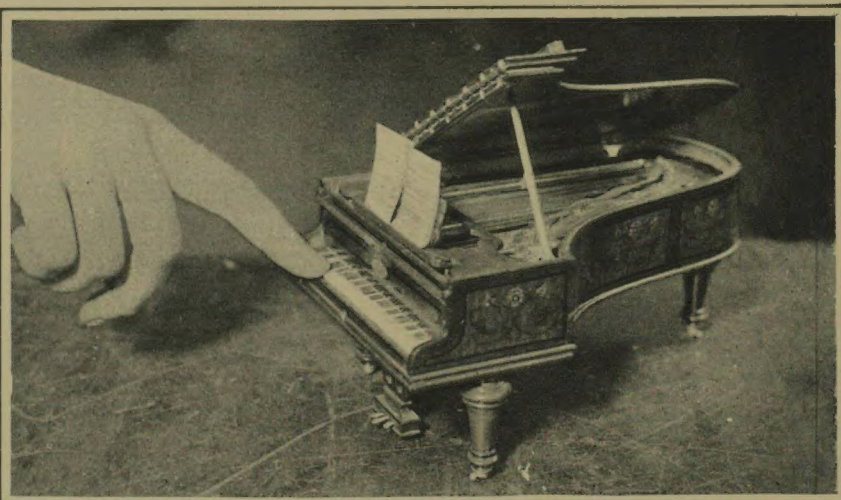


THE WORK OF SIR EDWIN LUTYENS, DESIGNER OF THE WHITEHALL CENOTAPH: ROCHDALE'S £12,000 WAR MEMORIAL UNVEILED BY LORD DERBY.

The Cenotaph type of war memorial has been adopted in many large towns, as, for example, those at Rotherham and Rochdale.—The wedding of General the Earl of Cavan, Chief of the Imperial General Staff, and Lady Joan Mulholland, took place on November 27 at St. Mark's, North Audley Street. Lady Joan is a daughter of the fifth Earl of Stafford, and widow of Captain the Hon. A. E. S. Mulholland, son of Lord Dunleath. In 1918 she became Lady-in-Waiting to Princess Mary.—Mrs. Swynnerton is said to be the first woman elected to the Royal Academy since Angelica Kauffman and Mary Moser, foundation



THE CHIEF OF THE IMPERIAL GENERAL STAFF MARRIED: THE EARL OF CAVAN—AND HIS BRIDE, LADY JOAN MULHOLLAND, AFTER THEIR WEDDING.



NOT MUCH BIGGER THAN A WOMAN'S HAND: A MINIATURE GRAND PIANO LENT FOR TITANIA'S PALACE (SEE PAGE 893).



IN HER OPEN-AIR "SICK-ROOM" OUTSIDE MOUNTJOY PRISON: MISS ANNIE McSWINEY'S HUNGER-STRIKE IN SYMPATHY WITH HER SISTER'S WITHIN.

members in 1768.—The tiny grand piano shown above is in the boudoir of Titania's Palace, of which an illustrated description is given on page 893 of this number.—Miss Annie McSwiney recently began a hunger-strike outside the entrance to Mountjoy Prison, Dublin, where her sister Mary was hunger-striking within, and, it is said, swore not to touch food until her sister was either released or allowed religious consolation by a Republican priest. At first Miss Annie McSwiney sat on a bench at the prison gates (as illustrated in our issue of November 25), but later she became ill, and an open-air "sick-room" was arranged.

# THE CHARM OF TEMPERA: A FRENCH MASTER'S FIRST EXHIBITION HERE.

PHOTOGRAPHS BY COURTESY OF MESSRS. SPINK AND SON, LTD.



BY A FAMOUS FRENCH PAINTER WHOSE WORK IS NOW BEING EXHIBITED IN LONDON FOR THE FIRST TIME: "COMME ARRIVE LE PRINTEMPS" (AS COMES THE SPRING) SHOWING LOIE FULLER'S LITTLE DANCERS, BY J. FRANCIS AUBURTIN (THE ORIGINAL ABOUT 19½ FT. LONG BY 8 FT. HIGH).



ANOTHER BEAUTIFUL EXAMPLE OF THE WORK OF J. FRANCIS AUBURTIN: "LA FORÊT ET LA MER" (THE FOREST AND THE SEA)—A LARGE LANDSCAPE EXHIBITED IN THE PARIS SALON OF 1907 (THE ORIGINAL ABOUT 21 FT. LONG BY 16½ FT. HIGH).

The first exhibition ever held in London of works by the famous French painter J. Francis Auburtin, is now open (admission free) at the New Galleries of Messrs. Spink and Son, at 6, King Street, St. James's. It is an opportunity not to be missed by art-lovers, for not only is M. Auburtin eminent in his own country as an exhibitor at the Salon since 1898, and for his wall-paintings in many public buildings, but his work is of special interest from the fact that he has reverted to the almost forgotten medium of tempera. It has the advantage of being both brilliant and enduring, and enables him to produce broad and simple effects on a

large scale, marked by a subtle delicacy of colouring. M. Auburtin has carried on the tradition of his master and friend, Puvis de Chavannes. Here and on the opposite page we illustrate three of his best-known Salon pictures. His "Orpheus" was acquired by the State for the Luxembourg in 1906. In the decoration of public buildings his chief works include those at the Sorbonne (1898 and 1904), the Museum of Longchamps Palace at Marseilles (1899), the Amphitheatre of the Faculty of Law and Literature at Lyons (1909), and the Hall of Columns at the Conseil d'Etat in Paris (1920-22).

# FUR-RANCHING IN ENGLAND—A NEW OPEN-AIR INDUSTRY: A SKUNK-FARM ON THE BORDERS OF DARTMOOR.

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS"

BY ALPIERI. (COPYRIGHT IN U.S.A. AND CANADA.—C.R.)



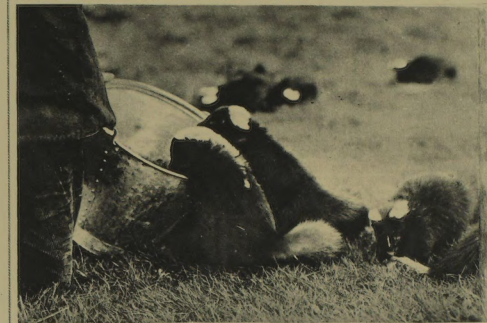
SO TAME AS TO FEED OUT OF THE KEEPER'S HAND: SKUNKS ON A FUR-RANCH AT TEIGNCOMBE—DINNER-TIME.



WHERE "NEARLY A HUNDRED SKUNKS ARE THRIVING AMAZINGLY OF THE ANIMALS "LOUNGING" AFTER



THEIR NEW RANGE" AMONG THE DARTMOOR HILLS: A GENERAL VIEW OF THE SKUNK-FARM AT TEIGNCOMBE.



FEEDING OUT OF A BUCKET: SOME OF THE STOCK AT A NEW SKUNK-FARM IN THE WEST OF ENGLAND.



WITH A "WHITE CAP," BUT OTHERWISE BLACK, AS A RESULT OF BREEDING: A TYPICAL SKUNK.



AT THE DRINKING-POOL AFTER LUNCH: A SKUNK AT THE WILD OF DARTMOOR, 1300 FEET



FINE FUR-RANCH RECENTLY ESTABLISHED ON THE BORDERS ABOVE SEA-LEVEL.



WITH THE WHITE FUR NEARLY ELIMINATED BY CAREFUL BREEDING: ANOTHER TYPICAL SKUNK.



NOT OCCUPIED AT PRESENT, OWING TO A CLEAN BILL OF HEALTH AMONG THE ANIMALS: THE INSPECTION HOUSE, OR "HOSPITAL," AT THE SKUNK-FARM.



SHOWING THE SPECIALLY ARRANGED WIRE FENCING ROUND THE UP ON DARTMOOR, WITH



FARM, AND THE PATROL LANE OUTSIDE: THE SKUNK-RANCH HIGH A WIDE LANDSCAPE BEYOND.



CLOSED BY A BALL OF BRACKEN WHICH THE LAST SKUNK TO ENTER PULLS AFTER IT: A KENNEL INTO WHICH FOURTEEN WILL SQUEEZE FOR A DAY-TIME SLEEP.

"The first fur-farm in the United Kingdom," writes a correspondent, in some notes on the above photographs, "was established in 1913, among the Cheviot Hills in Northumberland, by Colonel M. L. Chute. This was an experimental ranch for breeding black skunk. Expert opinion pronounced against the possibility of breeding skunk here at all, and especially against their producing good fur in this country. However, the second season proved both these opinions to be wrong. There was a high percentage of healthy litters, and the pelts of the animals were quite as good as any either reared or trapped in America. Here, then, was the promise of an important new industry. Unfortunately the war put a stop to its development at that time; everyone connected with the ranch went abroad on service; and the stock was lost through inexpert attention. In 1919 another start was made, and the Northumberland ranch is now the property of the British Fur Farms, Limited. A second ranch has now been established on Dartmoor, and it is proposed to breed silver fox as well as skunk. The

site is most suitable for the enterprise. It is at an average altitude of 1300 feet, and there are woods of pine and larch, which will afford the necessary shelter, as well as rough stretches of moorland, and a good spring of water. In winter, the night temperatures fall very low, which, of course, is good for the production of thick fur. There is now no reason why skunk-farming should not become lucrative. It is a highly scientific industry, and entails a study, not only of selective breeding, but of suitable dietary. The wild skunk is about half-and-half black and white, and the white has been almost entirely eliminated, only a white cap remaining on the head, and even this gradually being reduced. Nearly 100 skunk are thriving amazingly on their new range, and more are coming soon. To love the animals and make pets of them is one of the necessities. For the right men, those who love animals and bring intelligence into their business, the fur-farming industry offers great possibilities of good profits, with an out-of-door country life of a not very arduous nature."

## DIGGING SACRED SOIL: RESEARCH IN PALESTINE.—I.

By Professor John Garstang, D.Sc., B.Litt., F.S.A., Director of the British School of Archaeology in Jerusalem, and Director of the Department of Antiquities for Palestine.

[In this series of illustrated articles Professor John Garstang, D.Sc., of Liverpool University, gives at our request an account of the progress of historical research, and the protection given to ancient remains in the Holy Land, under the established British régime. Professor Garstang is the organising director both of the British School of Archaeology in Jerusalem and of the Department of Antiquities for Palestine; he writes with the authority of scientific experience, and those who may have entertained doubts as to how far political and other considerations might affect Great Britain's fulfilment of her trust in regard to the antiquities of the Holy Land, will be reassured and gratified by the Professor's definite accounts; and all our readers, we feel, will be deeply interested by the prospects of momentous discoveries which he indicates.—ED., I.L.N.]

GREAT BRITAIN has risen to the full measure of her responsibilities in Palestine, both as regards the protection of the historical monuments and sites and the organisation and encouragement of research in the Holy Land.

A British School of Archaeology (analogous to the older-established institutions at Athens and at Rome) was founded in Jerusalem soon after the end of the war, to provide a home and centre for research and advanced study. Its promotion was encouraged by Lord Allenby and Earl Curzon of Kedleston, and the Prince of Wales became its patron. Its promoters were zealous scientific men, members of the British Academy and of the Palestine Exploration Fund, inspired by the late Professor Leonard King, of the British Museum.

Then Sir Herbert Samuel, his Majesty's first High Commissioner for Palestine, encouraged, it is said, by the personal interest of his Majesty, created, as one of his first official acts, a Department of Antiquities for Palestine, charged with the protection of the historic monuments of the country, the arrangement of a national museum, and the organisation and control of excavations and research. The Government properly regards the administration of the antiquities of Palestine as a trust confided to it by the whole world; accordingly, an International Board, of which the Director of Antiquities is Chairman, advises the Department on all matters of public interest. This Board includes representatives of the different communities, and of the societies of foreign countries engaged in archaeological research in Palestine.

The first fruits of this new endeavour are now becoming visible. Special monuments, like the great Crusaders' Fortresses of Acre and Athlit, the Roman City of Caesarea, and the Philistine site of Askalon, have been put under guardians, and museums are being organised, where all the local remains may be preserved and studied. A central museum has been established in Jerusalem, with a distinguished Oxford graduate as keeper, and already the framework of a representative collection is open to the public. Residents and visitors alike appreciate this additional feature to the attractions of Jerusalem. And as general interest is stimulated, and responds to this endeavour, so will the national collection expand. Already a well-known lady resident in Haifa has deposited therein a comprehensive and beautiful series of Roman jewellery, collected over a long period of years before the war. The administration has also acquired a unique piece of sculpture (Fig. 1) which is without a blemish: it represents an unknown princess, presumably of Palestine, of the third or fourth century A.D. Her coiffure resembles that of Julia Pia. The face is forceful and full of character—it seems to have been modelled by a separate hand from that which fashioned the more familiar detail of the bust.

It is, however, in the field of excavation and research that the most noteworthy activity may be

recorded. The new regulations on this section may appear to be severe and meticulous, but in practice they are found to be a real safeguard against unscientific treasure-hunting, and, while protecting the just rights of the national museum, they provide efficient help and encouragement to properly conducted expeditions working on behalf of societies whose academic and scientific status is unquestioned. The response has been immediate. Our map shows the sites already being excavated, and those where work is projected for the present season. No fewer than eight properly equipped expeditions are at work, and the results of this combined effort promise to be far-reaching.

On the eastern side, in the Jordan Valley, at Ain Duq, near Jericho, the French Archaeological School (Ecole Biblique), conducted by the Dominican Fathers, has cleared and removed for protection portions of a mosaic pavement of an ancient synagogue of the third century, decorated with coloured designs of unusual characters, and particularly

backed up by resources proportionate to the undertaking, and rewarded at once by historical discoveries. We shall return again to this spot with illustrations of the work. Further west, in the plain of Esdraelon, is Megiddo, overlooking that most historic battlefield the memory of which survives in the suggestive word Armageddon (Har-Megiddon). Here the University of Chicago, at the instance of Professor Breasted, will commence work in the autumn of this year. At the entrance to Esdraelon, the narrow neck leading from the plain of Acre, are Harithiyeh and Tell 'Amr, commonly identified with "Harosheth of the Gentiles," which looms large in the Song of Deborah as the advanced post of the Syrian league and the House of Sisera. It is here that the British School proposes to commence investigations in the coming spring. Samaria, crowning a hill in the heart of the hill country, has already been partly excavated, and in true scientific fashion, by the University of Harvard, under the leadership of Dr. Reisner; the same body has applied for a renewal of the concession, and new work there is to be anticipated.

As readers of this journal well know, the Palestine Exploration Fund has been engaged these two years on an extensive excavation at Askalon, the ancient Philistine city; and this year that pioneer body will expand the area of its work and investigations to other Philistine sites in the vicinity, even as far as Gaza and southward, in order to obtain a proper and fuller interpretation from the historian's point of view of the very important evidence already recovered.

We shall return to describe in sequence these and the fore-mentioned sites, the discoveries made, and the prospects of the future, in succeeding articles of this series. Meanwhile, we may conclude this catalogue of the present sites of excavation by reference to two upon the shores of Lake Tiberias (the Sea of Galilee), the interest of which is more local and the work self-contained. Just south of the modern town of Tiberias (Fig. 5) the young Palestine Jewish Exploration Society has examined the ground bordering on the lake, recovering evidences of the period of the Talmud in traces of buildings, inscriptions, sarcophagi, and a profoundly interesting relic in stone reproducing crudely but in a well-defined manner the decoration of the seven-fold "candlestick" or Minora, as described in the Book of Deuteronomy.

To most visitors to Palestine the work which has been proceeding for some years near the head of the lake (Fig. 6) at Tell Hum, under the control and direction of the Latin "Custody of the Holy Land" (ancient title descended from the Crusades), is that which appeals as of special interest and charm, alike from its character and associations as from the picturesque beauty of the scene and surroundings. For this is the site which corresponds most nearly to that

of Capernaum, and here are the tumbled and ruined remains of an early synagogue elaborately conceived on a classical model (Fig. 7). No one can help being reminded of a certain Centurion and the synagogue with which he had adorned and enriched the town. The ruins in this case, however, will be more aptly assigned to the second or third century.

However that may be, they are of profound interest and well preserved, and here the enthusiastic fathers have been for years and are still at work uncovering and disentangling the architectural fragments (Fig. 8) with a view to reconstituting a portion. The building, from its relative completeness, may be supposed to have fallen as a result of earthquake, bequeathing to this generation a splendid ruin of antiquity and a fascinating problem. The plan of the building, with its colonnades and façade, is well established. Fig. 9 shows the main entrance, with the picturesque medley of ruins beyond. In front, nearer to the lake, recent excavation has disclosed a hexagonal forecourt with its mosaic pavement intact. [Continued on page 514.]



INTERNATIONAL RESEARCH IN THE HOLY LAND UNDER THE BRITISH RÉGIME: SITES OF PALESTINE EXCAVATIONS—EIGHT IN PROGRESS AND OTHERS PROJECTED.

A Map prepared by the Liverpool School of Archaeology. Reproduced by Courtesy of Professor J. Garstang, Director of Antiquities in Palestine.

important for the ancient Hebrew inscription worked into the pavement. Hereabouts is the famous mound which marks the site of ancient Jericho (Fig. 2). Considerable clearances were made here in the course of excavations made in other days, disclosing walls of undoubted antiquity, both those of houses (Fig. 3) and main walls of the city (Fig. 4). But the historical interpretation of these researches is not complete. The excavation was not made with that due regard to minutiae which modern science demands; and there lacked then, as now, a sufficient comparative material, properly collated and arranged, by which to deduce the full and logical results from the work done. Doubtless some learned society will come forward in the future to undertake the task in a modern fashion.

Further north is Beisan, the "Key to Palestine," dominating the junction of the valley of Jezreel with that of Jordan. Here the University Museum of Philadelphia has commenced work on a well-conceived plan under the able direction of Dr. Fisher,

# "THOSE HOLY FIELDS" UNDER EXCAVATION: PALESTINE DISCOVERIES.

PHOTOGRAPHS BY COURTESY OF PROFESSOR J. GARSTANG, DIRECTOR OF THE BRITISH SCHOOL OF ARCHAEOLOGY IN JERUSALEM AND OF THE PALESTINE DEPARTMENT OF ANTIQUITIES.



FIG. 1.—A PRINCESS OF THE THIRD OR FOURTH CENTURY A.D.: A ROMAN PORTRAIT-BUST.



FIG. 2.—WHERE "THE PEOPLE SHOUTED WHEN THE PRIESTS BLEW WITH THE TRUMPETS . . . AND THE WALL FELL DOWN FLAT": ANCIENT JERICO—THE MOUND OF RUINS PARTIALLY EXCAVATED.



FIG. 3.—WHERE RAHAB HID JOSHUA'S SPIES AND "LET THEM DOWN BY A CORD THROUGH THE WINDOW, FOR HER HOUSE WAS UPON THE TOWN WALL": ANCIENT JERICO—BUILDINGS OF THE ISRAELITISH PERIOD.



FIG. 4.—AWAITING SCIENTIFIC RESEARCH: JERICO—PART OF AN ANCIENT WALL UNCOVERED.



FIG. 5.—ON "THE SEA OF GALILEE, WHICH IS THE SEA OF TIBERIAS": THE MODERN TABARĪYEH (ANCIENT TIBERIAS), NEAR WHICH EVIDENCES OF THE TALMUD PERIOD HAVE BEEN DISCOVERED—A PANORAMIC VIEW OF THE TOWN FROM THE LAKE.

The above photographs are the first five illustrations referred to by Professor Garstang in his article on the opposite page, which, as there mentioned, begins a series on the new archaeological researches in Palestine under British auspices. The first subject is "a unique piece of sculpture" representing "an unknown princess, presumably of Palestine, of the third or fourth century A.D.," with a coiffure resembling that of Julia Pia. Figures 2, 3, and 4 illustrate "excavations made in other days" at Jericho, but Professor Garstang adds that the work was

not done very scientifically, and suggests further research. The photographs recall the vivid story of Rahab and the spies, and the miraculous capture of Jericho, in the Book of Joshua (ii. and vi.). Many interesting discoveries, as Professor Garstang describes, have been made near Tabariyeh (or Tubariya), the ancient Tiberias. The Sea of Galilee was also called the Sea of Tiberias (St. John (vi, 1), and the Lake of Gennesaret. The town, which is about 17 miles from Nazareth, is said to have been founded by Herod Antipas.

# A WORLD TRUST CONFIDED TO BRITAIN: HOLY LAND EXCAVATIONS.

PHOTOGRAPHS BY COURTESY OF PROFESSOR J. GARSTANG, DIRECTOR OF THE BRITISH SCHOOL OF ARCHEOLOGY IN JERUSALEM AND OF THE PALESTINE DEPARTMENT OF ANTIQUITIES.



FIG. 6.—WHERE CHRIST "REBUKED THE WIND, AND SAID UNTO THE SEA, 'PEACE, BE STILL'": THE SEA OF GALILEE, FROM TELL HUM (ANCIENT CAPERNAUM).



FIG. 12.—THOUGHT TO REPRESENT THE "FARTHEST SOUTH" OF HITTITE EXPANSION: A SCULPTURED RELIEF OF A HUNTING SCENE, FOUND NEAR TIBERIAS.



FIG. 8.—RECALLING "A CERTAIN CENTURION" AND HIS BUILDING: A CORINTHIAN CAPITAL OF A DOUBLE COLUMN OF A SYNAGOGUE FOUND AT TELL HUM (CAPERNAUM).



FIG. 10.—THE BEST-PRESERVED OF THE ANCIENT SYNAGOGUES IN NORTHERN GALILEE: THE FACADE OF THE RUINS AT KAFR BIRIM.



FIG. 7.—"AND THOU, CAPERNAUM . . . SHALT BE BROUGHT DOWN TO HELL": A SYNAGOGUE AT TELL HUM, APPARENTLY DESTROYED BY EARTHQUAKE.

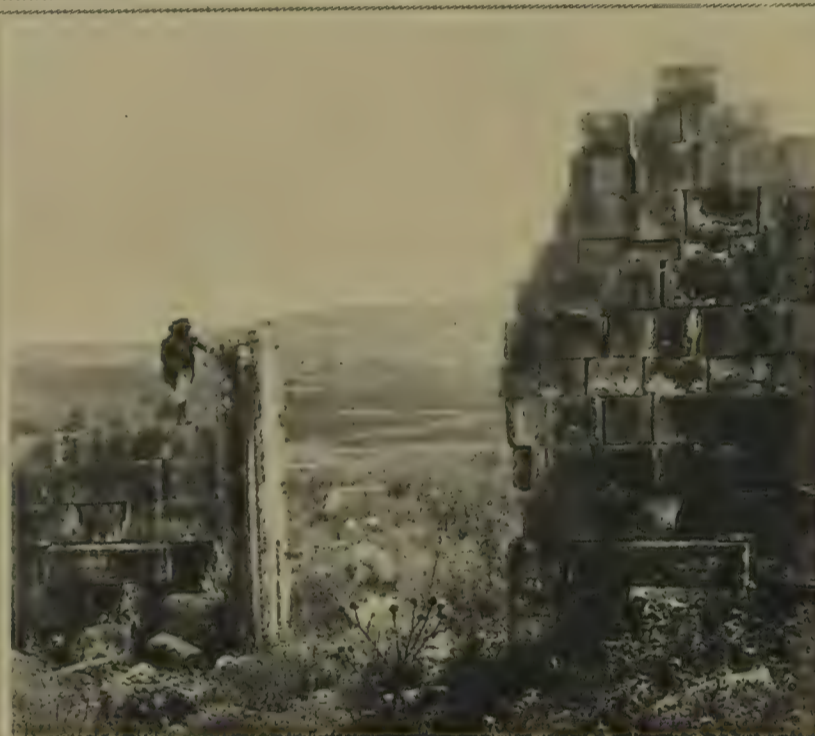


FIG. 11.—AT THE HOME OF BARAK, WHO LED THE ISRAELITES AGAINST SISERA: REMAINS OF A ROMAN BUILDING AT KADES (KEDESH NAPHTHALI).



FIG. 9.—WHERE CHRIST "ENTERED INTO THE SYNAGOGUE AND TAUGHT": CAPERNAUM—THE ENTRANCE TO A RUINED SYNAGOGUE (2ND OR 3RD CENTURY).

Above we reproduce the remaining seven of the photographs illustrating Professor Garstang's article on a previous page describing archaeological discoveries in Palestine and the new researches recently organised under the British régime. "The Government," he says, "properly regards the antiquities of Palestine as a trust confided to it by the whole world." An international scheme for excavating Mount Ophel, the site of the City of David at Jerusalem, was illustrated in our issue of October 14. Other areas have been allotted to

expeditions from various countries. It should be noted that the reference numbers (Fig. 6, and so on), given above in the titles under the photographs, follow the numerical order in which they appear in Professor Garstang's article, while on this page it has been necessary to arrange them in a different order. The hunting scene relief (Fig. 12) is of particular interest from its Hittite character, for it was found as far south as Tiberias, and, as Professor Garstang fully explains, if it is really Hittite, it brings the Hittite civilisation farther south than was suspected.

# TO TOUR ENGLAND BY MOTOR-CAR: TITANIA'S PALACE.

PHOTOGRAPHS BY PRESS PORTRAIT BUREAU.



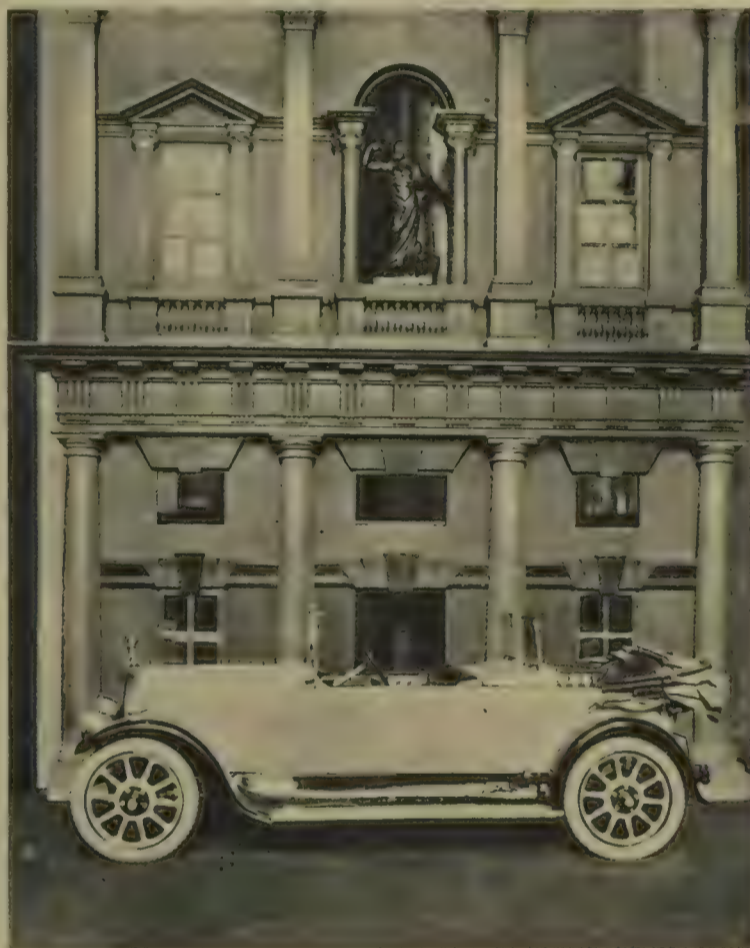
BUILT FOR THE FAIRY QUEEN BY ULSTER KING OF ARMS, MAJOR SIR NEVILLE WILKINSON: TITANIA'S PALACE—THE MUSIC GALLERY.



WITH ITS UNIQUE SET OF TINY TABLE-GLASS: THE DINING-ROOM IN TITANIA'S PALACE, MUCH ENRICHED SINCE IT WAS SEEN AT OLYMPIA.



HEADQUARTERS OF A NEW ORDER OF CHARITY FOR CHILDREN: THE HALL OF THE FAIRY KISS, WITH ITS MOTTO: "NIHIL SINE LABORE."



A MODEL OF THE CAR WHICH WILL CARRY THE PALACE THROUGHOUT ENGLAND, TO GAIN RECRUITS FOR THE ORDER: THE "GREY FAIRY."



THE PRIVATE SANCTUM OF HER IRIDESCENCE, THE FAIRY QUEEN (INCLUDING A GRAND PIANO): THE DAINTY BOUDOIR IN TITANIA'S PALACE.



SHOWING THE TOILET SET AND SÈVRES TEA SET PRESENTED TO HER BY QUEEN MARY: TITANIA'S BED-ROOM, WITH FOUR-POSTER AND GOLD FRIEZE.

Titania's Palace may be described, in regard to external things, as a miniature museum of Italian art, built, decorated and furnished on the scale of one inch to the foot. The architect and craftsman-in-chief is Major Sir Neville Wilkinson, Ulster King of Arms, who, aided by his wife, Lady Beatrix Wilkinson, and other helpers, has devoted years to his fascinating task. The Palace, it will be remembered, was shown in the Woman's Exhibition at Olympia last summer, and illustrations of it appeared in our issues of February 11 and July 22 last. It has since been much enriched by numerous additions, and was recently put on view

at Humber House, 94, New Bond Street, until January 15. Later it will travel all over England in the Humber car, "Grey Fairy," of which a tiny model has been made for Titania herself. "Grey Fairy" and "Yvette in Italy" are the titles of two books by Sir Neville Wilkinson, in which he explains the inner and symbolic significance of Titania's Palace, and invites enrolment in her Order of the Fairy Kiss. This is an Order of Charity for children wishing to help other children who are sick or suffering. The National Society for the Prevention of Cruelty to Children and the Church of England Society for Waifs and Strays are already affiliated to it.

## A TOPICAL TOUCH IN THE BALL-ROOM: A "VACCINATION" DANCE AT A GREAT HOSPITAL-AIDING OCCASION.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPORRIER.



## MAKING LIGHT OF A WISE PRECAUTION, BUT IN A GOOD CAUSE: THE "VACCINATION" DANCE AT THE RAINBOW BALL AT DEVONSHIRE HOUSE IN AID OF LONDON HOSPITALS.

The vogue of vaccination—that very necessary and prudent precaution to be observed at the least sign of a smallpox epidemic—received a timely fillip during the Rainbow Ball at Devonshire House on November 22, the second of the series of seven balls, organised in aid of the "Hospitals of London Combined Appeal." One of the features of the evening was a "Vaccination" Dance, in which all the men wore coloured ribbon tied round their left arms. The winning lady was the one who could, while dancing, capture the greatest number of these ribbons. The girls wore rainbow-coloured crowns, which they and their partners also did their best to protect from capture. During the evening, Mme. Lydia Kyasht and Mr. Leveson danced their Victorian Polka. Another event was the auctioning of six brace of pheasants, shot and presented by the King, which added upwards of £21 to the funds, being about two pounds more than a similar

## DANCE AT THE RAINBOW BALL AT DEVONSHIRE HOUSE IN AID OF LONDON HOSPITALS.

six brace realized at the first dance on Election night. It must not be supposed that the "Vaccination" Dance was intended in any way to cast ridicule on what is, after all, a very serious matter. Since vaccination practically banished the plague of smallpox, people have become so accustomed to immunity from that deadly disease that they hardly realise its perils or its ravages in the past. The "Vaccination" Dance was rather an effort to popularise the wearing of the red ribbon, which, by the way, is the outcome of a war-time custom. It may be recalled that at another dance recently a doctor was in attendance to vaccinate guests, and secured many "patients." The next ball arranged at Devonshire House was the "Perfume" Ball on Nov. 29, to be followed by the "Lucky Mascot" Ball on Wednesday, Dec. 13, and others on Wednesday, the 20th; Tuesday, the 26th; and a final one at the Queen's Hall on Friday, the 29th.—[Drawing Copyrighted in U.S. and Canada.—C.R.]

# Crinkle=Crankles and Turn=Again Lanes.

"MAZES AND LABYRINTHS." By W. H. MATTHEWS.\*

ON July 1, in the year 1700, G. P. de Tournetfort, Frenchman and botanist, explored the strange set of winding passages which open on the side of Mount Ida, at Gortyna, believing them to be a part of the legendary Labyrinth built by Dædalus for King Minos. Writing of them, he said, as interpreted by his translator, Ozell, "As you move forward, the place is perfectly surprising; nothing but Turnings and crooked By-ways. . . . If a Man strikes into any other Path, after he has gone a good way, he is so bewildered among a thousand Twistings, Twinings, Sinuosities, Crinkle-Crankles and Turn-again Lanes, that he could scarce ever get out again without the utmost danger of being lost." There is the best description of a maze.

Whether the Labyrinth of the Minotaur ever existed outside the imagination of ancient writers weaving a heroic tale or seeking to explain the tortuous ruins of burnt-out Knossos, remains a matter for speculation; whether Dædalus was, in truth, a renowned artificer and engineer, or a portmanteau name for various inventors of unusual ingenuity, is an open question. All is mystery. But Sir Arthur Evans has, at least, an exceedingly interesting speculation as to name, site and object. Discarding the stories of Ægeus and Theseus, Ariadne and the clue of thread and the sword, and the Minotaur, monstrous offspring of Queen Pasiphaë, wife of Minos, he has come to the conclusion, after epoch-marking searches and scholarly deductions, that the palace of Knossos was in reality the "Labyrinth, or house of the Labrys, which gave rise to the classic legend, the idea of the Minotaur originating in the practice of training captives to participate in the dangerous sport of bull-leaping. (*Taurus*=bull, hence Minotaur—Bull of Minos.)" He is supported by numerous examples of the Double Axe (*labrys*) symbol, associated with the god Zeus Labrandeus, or Zeus Stratis, and by the prevalence of wall-paintings, engraved gems, and seal-impressions illustrating the cult of the bull and bull-leaping.

Amongst the debris of one of the rooms in the palace at Knossos was found a painting of a scene in which two girls are engaged in dodging the charge of a bull, whilst a boy, who has evidently just left hold of its horns, turns a somersault over its back. Near the main north entrance to the palace was brought to light a larger plaster relief of a bull's head . . . a masterpiece of Minoan art . . . life size and beautifully coloured." Our readers will recall, also, our colour reproduction, in *The Illustrated London News* of March 18 of this year, of the extraordinary bull's-head libation vessel found by Sir Arthur in the "Little Palace" at Knossos; a work, in black steatite, with shell and rock-crystal inlays and (probably) gilded horns, dating from about the fifteenth century B.C.

Meanwhile, Sir Arthur, writing in the *Times* as the book under review was going to press, announced further discoveries. "He finds abundant signs of a great earthquake, causing ruin over the whole Knossian area, about 1600 B.C., also evidence—including portable altars and huge ox-skulls—indicating an expiatory sacrifice recalling Homer's words, 'in bulls doth the Earthshaker delight,' and, finally, on a floor level about thirty feet down, the opening of an artificial cave with three rough steps leading down to what was apparently the lair of some great beast. 'But here, perhaps,' says Sir Arthur, 'it is better for imagination to draw rein.'

To come to the certain. The first known structure to which the word labyrinth has been applied was a huge building set up in the north of Egypt, probably some two thousand years before the Christian Era. The site was identified by Professor Flinders Petrie in 1888. "The Labyrinth must have covered an area of about 1000 feet from east to west, by 800 feet from north to south, and was situated to the east of Lake Moeris, opposite the ancient town of Arsinoë (Crocodylopolis), and just to the south of the Pyramid of Hawara, in the district known nowadays as the Fayûm.

"The mummified remains of the builder of the Labyrinth, King Amenemhat III., and of his daughter, Sebekneferu, have been discovered in this pyramid, which is symmetrical about the same N.—S. meridian as the Labyrinth." Astonishingly interesting as the building must have been, there is, however, no reason to think that it was a labyrinth in the sense in which we use the word as a synonym for maze. Possibly it was an affair of intricate and bewildering passages, a complication of offices, courts and temples, a meeting place for the representatives of the twenty or thirty odd Nomes into which Egypt was divided; possibly it was a sepulchral monument. "From an almost

the eye and been the pride of the gardener; as stone labyrinths and rock engravings they have rivalled the mystery of Bill Stumps; they have fathered numerous literary allusions; they have been put to use as modern puzzles such as Pigs in Clover; they have fascinated the archaeologist, the lover and his lass, the small boy and his sister, gallant and fair lady, tourist and tripper.

Rulers have worn them. It is written in a manuscript found in the Laurentian Library at Florence, and entitled "Graphia Aurea Urbis Rome." "Let there be represented on it (the Emperor's robe) a labyrinth of gold and pearls, in which is the Minotaur, made of emerald, holding his finger to his mouth, thus signifying that, just as none may know the secret of the labyrinth, so none may reveal the monarch's counsels."

And, perhaps most curious of all, they have figured in the history of religion.

In this country there have been those to assume that village turf mazes—often close to churches—had religious significance. Mr. Matthews says of this: "As regards their alleged use by the Christian Church for purposes of penance, we have no reliable evidence, and even if we had we know that such a use would have been of a secondary character. Most probably they were appropriated to some seasonal observance."

In old churches abroad there are still remains or records of many a maze—notably of the twelfth century—at times in mosaic; in others laid out in lead, in porphyry and marble; in coloured stones; engraved on slabs: now part of a pavement, now of a wall. Theories as to the reason for their being are several: In certain instances, no doubt, they were designed merely to depict in symbolic fashion the world we know. This was so with that in the Church of San Savino at Piacenza: "The accompanying legend in this case consisted of four hexameters, to the effect that the labyrinth represented the world we live in, broad at the entrance, but narrow at the exit, so that he who is ensnared by the joys of the world, and weighed down by his vices, can regain the doctrine of life only with difficulty."

Others were the Road to Jerusalem, or to Heaven.

The most arresting notion is that the larger examples were intended as pilgrim ways—"for the performance of miniature pilgrimages in substitution for the long and tedious journeys formerly laid upon penitents. Some colour is lent to this supposition by the name "Chemin de Jerusalem." In the days of the first Crusades it was a common practice for the confessor to send the peccant members of his flock either to fight the infidel or, after the victory of Geoffrey of Bouillon, to visit the Holy Sepulchre. As enthusiasm for the Crusades declined, shorter pilgrimages were substituted, usually to the shrine of some saint, such as Our Lady of Loretto, or St. Thomas of Canterbury, and it is quite possible that, at a time when the soul had passed out of the Crusades and the Church's authority was on the ebb, a journey on the knees around the labyrinth's sinuosities was prescribed as an alternative to these pilgrimages.

Perhaps this type of penance was from the first imposed on those who, through weakness or any other reason, were unable to undertake long travels.

"In the case of the wall labyrinths, of course, the journey would be less arduous still, being performed by the index finger."

Thus, with a wealth of detail and an encyclopædic knowledge of his subject, Mr. Matthews deals learnedly, logically, yet lightly with mazes and labyrinths in general. His industry is ever apparent—he has a list of twenty-one pages of authorities consulted, to say nothing of the mentions of those who have helped him in person—but he is never dull. His book is a pattern of its kind, and none is likely to rival it unless, in later years, new discoveries bring new light. Even then, it is to be hoped that our author will throw down his own gauntlet and accept his own challenge.

E. H. G.



DESTROYED IN 1813: THE "BLOCK" LABYRINTH IN THE GARDENS OF TRINITY COLLEGE, OXFORD. (W. WILLIAMS, 1732.)

Illustrations Reproduced from "Mazes and Labyrinths," by Courtesy of the Author, and of the Publishers, Messrs. Longmans, Green and Co.

illegible inscription on a great weather-beaten block of granite, deciphered, with great difficulty, as a dedication by a King Ptolemy to a Queen Cleopatra, Professor Petrie concluded that as late as the beginning of the second century B.C., the building was still in royal care, but not very long afterwards it was

considerably despoiled. Whatever may have been its original object, it afforded several generations the advantages of a most convenient stone-quarry! Anyway, it was not a deliberate "puzzle." Those treading its meandering corridors are likely to have been guided by dark-haired "Brownies" of the day rather than by clues of thread.

As to the mazes of later periods, they have taken forms many and various—they have been designs on buildings and on jewellery, in many cases shapes handed down from craftsman to craftsman, and meaningless to the more modern workers; in turf they have given pleasurable amusement to rustic lads and lasses, until, as Shakespeare has it in his "Midsummer Night's Dream," "... the quaint mazes in the wanton green, For lack of tread are undistinguishable"; as hedge-mazes, "topiary toys," they have ornamented gardens and intrigued their owners' guests; as floral labyrinths they have delighted



SEEN FROM THE ROOF: THE FINE HEDGE-MAZE AT HATFIELD HOUSE—OF TALL, THICK YEW; 174 FEET LONG, 108 FEET WIDE.—(Photograph by C. F. Green.)

considerably despoiled. Whatever may have been its original object, it afforded several generations the advantages of a most convenient stone-quarry! Anyway, it was not a deliberate "puzzle." Those treading its meandering corridors are likely to have been guided by dark-haired "Brownies" of the day rather than by clues of thread.

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\* "Mazes and Labyrinths: A General Account of Their History and Developments." By W. H. Matthews, B.Sc. With illustrations. (Longmans, Green, and Co.; 18s. net.)

## THE VOGUE OF JADE: 18TH-CENTURY CHINESE CARVINGS IN "YU-STONE."

By Courtesy of Messrs. Spink and Son, Ltd. COLOUR-Photographs Made Specially for "The Illustrated London News."



RESTING A VASE ON THE HEAD  
OF A STAG: A JADE FIGURE OF  
KWAN-YIN, GODDESS OF MERCY  
(4 IN. HIGH).



CARVED WITH A CRANE, STAG, AND PINE-TREE, THE  
THREE EMBLEMS OF LONGEVITY: A SCHOLAR'S INCENSE  
SET. (3½ IN. HIGH).



THE CHINESE GOD OF LONGEVITY: A JADE-  
FIGURE OF SHOU-LAO, HOLDING A PEACH  
AND A STAFF (5½ IN. HIGH).



HOLDING A SCEPTRE IN HIS LEFT HAND  
AND ATTENDED BY A BOY HOLDING A  
PEACH: AN IMMORTAL (6½ IN. HIGH).



CARVED FROM ONE PIECE OF JADE:  
A TWIN VASE, WITH LOOSE RING-HANDLES;  
SURMOUNTED BY A DRAGON ON ONE LID  
AND A LION ON THE OTHER; WITH FLORAL  
DESIGNS IN LOW-RELIEF (4½ IN. HIGH).



EACH HOLDING A PEACH, THE CHINESE SYMBOL  
OF IMMORTALITY: A SAGE ACCOMPANIED BY A  
BOY ATTENDANT (5½ IN. HIGH).

Jade is all the rage at present for ornaments and trinkets, personal and otherwise. It owes its popularity, no doubt, both to its romantic association with the gorgeous East and prehistoric art, and to the beauty of its delicate colour, "annihilating all that's made," as the poet says, "to a green thought in a green shade." Our readers will, we feel sure, be interested to see these exquisite examples of Chinese eighteenth-century carvings in jade, which we are enabled to reproduce by courtesy of Messrs. Spink and Son, of King Street, St. James's, from their winter exhibition. The figures all belong to the Kien-Lung period (1736-1795), and they are shown here

slightly reduced in size, but all on the same scale. The actual height of each is given above in brackets. Jade is known to mineralogists as jadeite, now distinguished from nephrite, or true jade. The stone is very hard, and takes a fine polish. Jade is found in China, Burmah, Persia, Siberia, Turkey, the South Sea Islands, and New Zealand, where it is known as "greenstone." The Chinese call it "yu-stone." It occurs also in Corsica, and jade implements and carvings have been found on prehistoric sites in Europe, as well as those of Mexico and Alaska. It may be added that the superstitious regard jade as a luck-bringer to its possessor.



“THE PILOT.”

FROM THE PAINTING BY CHARLES PEAR'S, R.O.I. (COPYRIGHT RESERVED.)

## THE MOST ELUSIVE OF GAME BIRDS: A TEST OF MARKSMANSHIP.

FROM THE PAINTING BY G. E. LODGE, SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS." (COPYRIGHT RESERVED.)



"ZIGZAGGING AWAY, MOUNTING HIGHER AND HIGHER": SNIPE ON A DAY WHEN THEY ARE VERY WILD  
AND ALL FLUSH AT THE FIRST SHOT.

Snipe are notoriously uncertain in their habits and movements. One day the marsh may be full of snipe, and the next, perhaps, they have all vanished. A hard frost, or a heavy fall of snow, will certainly cause them to shift their quarters, as they depend entirely upon soft ground in which to probe for the multitudes of worms on which they subsist. At times they lie very close, and, where many

snipe are scattered about, excellent sport is to be had with these erratic flying birds. At other times they are very wild, and at the first shot every snipe in the immediate vicinity will flush and go zigzagging away, mounting higher and higher, until they are out of sight. At such times, although there may be many snipe about, the bag will be but small.

# FROM THE AIR: THE GREEK EVACUATION OF EASTERN THRACE.



CROWDED WITH GREEK REFUGEES: THE WHARFS AT RODOSTO, AND TRANSPORTS—A VIEW FROM AN AEROPLANE (PARTLY VISIBLE IN THE PHOTOGRAPH).



THE GREEK EXODUS FROM EASTERN THRACE AS VIEWED FROM AN AEROPLANE: REFUGEES CAMPING IN THE FIELDS NEAR A TOWN.



A POINT OF DEPARTURE BY SEA FOR THRACIAN REFUGEES: THE PORT OF RODOSTO UNDER BRITISH CONTROL—AN AIR VIEW.



SHOWING PART OF THE WING OF THE AEROPLANE FROM WHICH THE PHOTOGRAPH WAS TAKEN: THE DESERTED TOWN OF KIRK KILISSE.



WITH TRAINS READY TO REMOVE THE LAST GREEK ARMY MATERIAL: THE STATION AT KIRK KILISSE, PHOTOGRAPHED FROM THE AIR.

These photographs, taken from an aeroplane, illustrating the Greek evacuation of Eastern Thrace, are of especial interest, not only from the unusual point of view, but because the question of the Turkish frontier in Thrace was one of the first to be discussed at the Lausanne Conference, by the First Commission, appointed to deal with frontiers and military matters. As mentioned on another page, Ismet Pasha, the chief Turkish delegate, when invited to define the Turkish territorial claims in Europe, asked for the frontier established in 1913 by the Treaty of Constantinople between the Porte and Bulgaria. He further declared that the

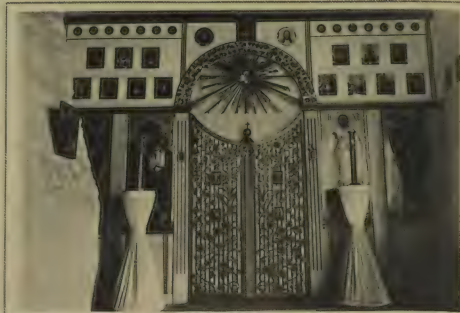
possession of Western Thrace was essential to the defence of Constantinople, and demanded that a plebiscite should be held to ascertain the wishes of the inhabitants. These claims were opposed by M. Venizelos, who explained the Greek reasons for declining to withdraw farther west than the line of the Turco-Bulgarian frontier of 1915. The Yugo-Slav delegate, M. Nintchitch, also opposed the plebiscite, and suggested that the Turkish frontier should follow the course of the Maritza as proposed in the Allied Note of September 23 last. The claim for a plebiscite was unanimously rejected by the Commission.—[Copyrighted in the United States and Canada.]

# RUSSIAN REFUGEES IN PERIL AT CONSTANTINOPLE: A CASE REQUIRING SETTLEMENT AT THE LAUSANNE CONFERENCE.

PHOTOGRAPHS BY A. ROMANENKO.



AMONG THE 25,000 ANTI-BOLSHEVIST RUSSIAN REFUGEES AT CONSTANTINOPLE: LADIES COMING TO A HOSPITAL TO OBTAIN MILK FOR THEIR CHILDREN.



WITH HOLY DOORS LEADING INTO THE SANCTUARY: THE ICONOSTASIS SCREEN OF A CHURCH MADE BY RUSSIAN REFUGEE CHILDREN AT CONSTANTINOPLE.



THE WORK OF CLEVER RUSSIAN REFUGEE CHILDREN AT CONSTANTINOPLE: AN EXHIBITION OF PICTURES, EMBROIDERIES, PAINTED PLATES, AND MODEL BOATS.



HOLIDAY TIME FOR RUSSIAN SCHOOLBOYS AND GIRLS AT CONSTANTINOPLE: CHILDREN BOATING WITH THEIR PARENTS ON THE BOSPHORUS.



SOME OF THOSE WHO WOULD BE THE CHIEF SUFFERERS IF COMPELLED TO LEAVE TURKEY AND THUS BE RENDERED HOMELESS: RUSSIAN REFUGEE MOTHERS WITH THEIR NEWLY BORN BABIES IN CONSTANTINOPLE.



SAID TO BE THREATENED WITH THE ALTERNATIVE OF OR LEAVING TURKEY: RUSSIAN REFUGEES AT



SUBMITTING TO THE BOLSHEVIST GOVERNMENT OF RUSSIA CONSTANTINOPLE HOUSED IN THE SULTAN'S STABLES.



THE FORMER COMMANDER-IN-CHIEF OF THE RUSSIAN ANTI-BOLSHEVIST FORCES: GENERAL WRANGEL AMONG REFUGEE CHILDREN AT CONSTANTINOPLE, LOOKING AT A MAGAZINE WHICH THEY PRODUCED.



USING THE SULTAN'S STABLES AT DOLMA BAGCHE AS A SHELTER: RUSSIAN REFUGEES, OF WHOM THERE WERE RECENTLY 18,000 SELF-SUPPORTING, AND 7,000 LIVING ON AMERICAN RELIEF.



RELIEF WORK AMONG RUSSIAN REFUGEE CHILDREN IN TURKEY: FEEDING SICK CHILDREN



WHICH MAY BE ADVERSELY AFFECTED BY NEW CONDITIONS AT A HOSPITAL IN CONSTANTINOPLE.



WORK AND RECREATION AMONG RUSSIAN REFUGEES IN STAMBOUL: MEN IN THEIR ROUGH QUARTERS ENGAGED IN VARIOUS PURSUITS—IN THE FOREGROUND, A GAME OF CHESS IN PROGRESS.

The serious position of Russian refugees in Turkey under a Kemalist Government has been pointed out by Colonel John Ward, who in a letter to the "Times" said: "A pro-Kemalist Turkish Government will most certainly be a Government favourable to the Bolsheviks. Prominent Kemalists have already stated that all Russians in Turkey will be required to subscribe to Bolshevik principles or be sent back to their own country. Naturally enough, all Russian refugees are anti-Bolsheviks, and the danger they run is very great. Is it not of vital importance that the Allies, at the Peace Conference, should safeguard the interests and lives of Russians in Turkey in no uncertain manner? It should be most definitely stipulated, and a clause inserted in the Treaty to this effect, that under a

pro-Kemalist Government the Russians domiciled in Constantinople and neighbourhood must be in no way interfered with or forced to vacate (and so be rendered homeless) the premises which, under Allied protection, they have been allowed to occupy." In a report to which Colonel Ward drew attention it was stated that the Kemalists had signed a secret agreement with the Soviet at Moscow that all Russians at Constantinople should be compelled either to acknowledge and submit to the Bolshevik Government at Moscow or to leave Turkey. The number of Russian refugees at Constantinople was given as 25,000, of whom 18,000 were self-supporting, and 7,000 were living on American local relief. It was hoped to send 5,000 of these latter to Bulgaria.

# MET TO PACIFY THE NEAR EAST: FRIENDLY DELEGATES AT LAUSANNE.

PHOTOGRAPHS BY C.N., TOPICAL, AND KEYSTONE VIEW CO.



BULGARIA'S CHIEF DELEGATE, WHO SHOWED "BOISTEROUS GOOD HUMOUR": M. STAMBULINSKI ARRIVING AT THE CONFERENCE.



TURKEY'S CHIEF DELEGATE, WHO CLAIMED RESTORATION OF 1913 FRONTIERS AND A PLEBISCITE IN WESTERN THRACE: ISMET PASHA (CENTRE FOREGROUND).



THE UNITED STATES "OBSERVER," WHO ADVOCATED EQUALITY OF COMMERCIAL OPPORTUNITY: MR. R. W. CHILD.



THE "BIG THREE" OF THE LAUSANNE CONFERENCE: (LEFT TO RIGHT) LORD CURZON, SIGNOR MUSSOLINI (THE ITALIAN PREMIER), AND M. POINCARÉ (THE FRENCH PREMIER)



THE PRINCIPAL SPOKESMAN OF GREECE AT THE LAUSANNE CONFERENCE: M. VENIZELOS (LEFT), WHOSE FRIENDLY ATTITUDE TO THE BULGARIAN DELEGATE WAS ESPECIALLY SIGNIFICANT.

At an early session of the Lausanne Conference the question of the Thracian boundaries was discussed. The Turkish claim for a plebiscite in Western Thrace was unanimously rejected by the Allied Powers and the Balkan States, and that for the restoration of the 1913 frontiers, as an alternative to the Maritza line, was not sympathetically received. Ismet Pasha later asked that several of the Aegean Islands should be returned to Turkey, and others put under a special régime. His arguments were disputed by M. Venizelos, whose fraternising with M. Stambulinski, the chief Bulgarian delegate, was particularly remarked. It was the

first time for years that Greek and Bulgarian representatives had met on such an amicable footing, and suggested the possibility of Bulgaria joining the Little Entente. There was a prevailing spirit of goodwill among the delegates, and M. Stambulinski's "boisterous good humour" was especially noted, although Bulgaria was disappointed of her claim for an Aegean port. At the outset of the Conference Lord Curzon's address made a favourable impression. Mr. R. W. Child, the American Ambassador to Italy, describing the foreign policy of the United States, urged the principle of equal commercial opportunity for all nations.

*In Exile, but without Renouncing his Claims: The Sultan under British Protection.*

AFTER HIS ESCAPE FROM CONSTANTINOPLE IN THE BRITISH BATTLE-SHIP "MALAYA": SULTAN MOHAMED VI., WITH HIS YOUNG SON AND HIS STAFF, LANDING AT THE CUSTOM HOUSE AT MALTA.

As recorded in our last issue, the Sultan of Turkey, Mohamed VI., secretly left Constantinople on the morning of November 17, and went on board the British battle-ship "Malaya." A few days previously he had appealed to General Harington for protection and transport facilities, as his life and liberty were in danger. He stated repeatedly that he had not abdicated, and that he went as Caliph of all the Mussulmans. Meantime the Kemalists have abolished the Sultanate and

elected Abdul Medjid as Caliph. The "Malaya," with Sultan Mohamed on board, arrived on November 20 at Malta, where the spacious Royal Artillery Officers' Mess, at Fort Tigné, was placed at his disposal. He landed at 3 p.m., with his young son, Prince Mehmed Ertogrul, General Taver Pasha, Dr. Reshad Pasha, Colonel Zeki Bey, and five attendants. At the Sultan's request, his landing took place quietly and without ostentation.—[PHOTOGRAPH BY THE GRAND STUDIO, VALLETTA]

*The Opening of the King's Fourth Parliament: The State Coach at the Horse Guards.*

DRAWN BY EIGHT BAY HORSES WITH POSTILIONS: THE STATE COACH CONTAINING THE KING AND QUEEN CROSSING THE HORSEGUARDS THROUGH CROWDS OF LOYAL SPECTATORS, ON THE WAY TO WESTMINSTER.

His Majesty the King, accompanied by the Queen, drove in State from Buckingham Palace to Westminster, on November 23, to open the fourth Parliament of his reign. The State coach was drawn by eight bay horses with four postilions, and footmen in attendance. Three Royal Equerries rode beside it, and there was a cavalry escort of the 1st and 2nd Lifeguards. Crowds of spectators, who had

gathered all along the route, through the Mall, across the Horseguards Parade, and down Whitehall, gave their Majesties a loyal and enthusiastic welcome, both on their way to Westminster and on the return journey. The brilliant pageantry of the time-honoured ceremonial, symbolic of age-old customs and a historic past, conveyed a fitting sense of unbroken tradition.

PHOTOGRAPH BY L.N.A.

# The World of the Theatre

By J. T. GREIN.

## GOOD WORK AT NOTTINGHAM.—COMÉDIE FRANÇAISE.—AUSTIN BRERETON.

"WON'T you say something about our work at the Nottingham Repertory Theatre? We want so much that London should know it." Thus the two Compton sisters (daughters of the famous couple, Edward and Virginia), who, under the ægis of their gifted mother, uphold the Repertory standard at Nottingham. They enclosed a leaflet showing what they have done since they started their venture in 1920, and when I had finished reading it I rubbed my eyes. At that one provincial theatre, in one season, more plays have been produced than in the ten theatres of the Metropolis. Even the Old Vic. cannot show such a record of variety, for at Nottingham reigns not only the cult of Shakespeare and Sheridan; the whole modern generation passes in pageant, from the older school, headed by Jones and Pinero and Barrie, to the younger, beginning with Shaw, Galsworthy, Maugham, and so forth, until we reach newcomers of local birth for whom Mrs. Compton offers every year a competition. It is truly wonderful what the Repertory has done for Nottingham. It has become a new dramatic centre. A Playgoers Club has sprung up numbering some hundred members; on Sundays readings are given by members of the Shakespeare Society, by the Drama League, by University College—in fact, "The Rep," as they call the Compton Theatre by a pet-name, is, bar the factories, the busiest beehive in the city.

I have seen one or two of the productions, and to say that they are worthy of the cause is but lukewarm praise. The *ensemble* is knitted firmly by long engagements and the steadfast co-operation of the two sisters; and the spectacular side is as well cared for as may be expected when the bill changes frequently from classics to modernity. "Why is London so forgetful of our activities?" said a proud citizen of Nottingham who never misses a *première*. It was an echo of a little plaint on the part of the sisters Compton, when they asked me to advocate their cause. The answer was ready. "Railway fares," I said. "Do you know what it costs to attend a *matinée* at Nottingham? Four shillings for a seat—a mere nothing—but third return (and on a flying journey I am not very fond of third) costs thirty-five shillings, and that is far too heavy a tax on pleasure-seeker and critic alike. If you wish to bring the art of Nottingham nearer to London, rouse the local authorities, and, hand in hand with them, petition the railway companies to run now and then cheap specials when you are doing something important or new; and if, on your part, you would combine a seat with the railway ticket, ten to one you would attract the play-lover of London, who does not mind a little journey provided that the candle is not costlier than the game." Meanwhile, good luck to "The Rep" of Nottingham!—and, once more running through its splendid record, I feel tempted to add, "Wake up, London! The great provincial centres, like the *Skibbercen Eagle*, have their eyes on your artistic laurels."

The Comédie Française has come and gone, and the grand finale at the Coliseum will render the visit memorable. After George Berr's poetic "Gringoire," as quaint as a mediæval picture, Silvain and Mme. Silvain delighted us with two acts of "Tartuffe." That was a feast indeed. For Silvain is not only the *doyen* of the Comédie, he is one of the last great upholders of the tradition which stamped the Comédie Française towards the end of the nineteenth century as the finest *ensemble* in the world. Since then much young blood has been infused, and the performances of the classics have lost a great deal of their grandeur by commingling two styles which have not yet amalgamated to perfect unison. Even in the "Tartuffe" interpretation, the rhythm, the crystalline diction, the grand air of Silvain—an actor who deserves the prefix "great"—and the exquisite grace of Mme. Silvain were a strange contrast to the rapid and not always distinct enunciation of their younger henchmen. It is a matter for regret

that the tradition of clear and somewhat lofty diction of old times is not upheld in Molière, Racine, and Corneille, whose mastery of style and careful choice



A PERSONAL TRIUMPH IN "THE LAUGHING LADY," AT THE GLOBE: MISS EDITH EVANS AS CYNTHIA DELL. Many of the wittiest lines in Mr. Alfred Sutro's new comedy fall to Miss Edith Evans as Cynthia Dell, and by her vivacious acting of the part she scores a great personal success. She has previously appeared in Shaw's "Heartbreak House," and in "My Lady's Dress," "Daniel," "The Three Daughters of M. Dupont," and various Shakespearean productions.—[Photo. Stage Photo. Co.]



A NEW POST-DIVORCE SITUATION—THE HUSBAND AND HIS COUNSEL BOTH COURTING THE DIVORCED WIFE: (L. TO R.) MR. GODFREY TEARLE AS THE K.C., MR. BRIAN GILMOUR AS THE HUSBAND, AND MISS MARIE LÖHR, IN "THE LAUGHING LADY," AT THE GLOBE.

Mr. Alfred Sutro has devised some fresh and piquant situations in his new play, "The Laughing Lady," at the Globe Theatre. Daniel Farr, K.C., having won for Sir Hector Colladine the latter's divorce suit, meets the divorced lady in the evening, falls in love with her, and is allowed to call her Mrs. Farr. The divorced husband, now convinced of his wife's innocence and eager to get the divorce annulled, accuses the barrister for having mercilessly cross-examined her.—[Photograph by Stage Photo. Co.]

of words demand flawless coinage, and lose much of their distinction by that "gobbling" and vertiginous delivery grown into fashion on the French stage. Surveying the experiment of the Comédie Française

at the Coliseum after seeing all the performances, I cannot consider the effect otherwise than as a *succès d'estime*. Neither the place nor the repertory was happily chosen. Somehow there is incongruity and a little loss of prestige in the thought of the chartered players of France performing in a house where one smokes, and their work is sandwiched in 'twixt clowns and comic singers. On Sir Oswald Stoll's part, the venture was a master-stroke of strategy—a few years ago the very idea of it would have made French hair stand on end—but it would have been more auspicious if he had lent his Opera House for the purpose. For in the atmosphere of the Coliseum—a place of entertainment which, in its own way, is unique in the world—we had not the opportunity to attune ourselves mentally to the French plays as one does in Paris, where, in anticipation of an artistic feast, one enters the portals with an indescribable feeling of solemnity. Nor can it be said that the public of London was duly impressed by the visit. Ere this I have described how painfully restless the audience was at the first performance, and, although later on the coughing lessened and the tittering ceased, one felt all along that the majority were like fishes out of water, and listened with more respect than appreciation; while a fair amount of empty stalls all too eloquently betokened that the self-same society which flocks to French plays whenever they are to be seen in London was conspicuous by its absence.

Considered in the right light, the experiment was a *ballon d'essai* which did not rise to full height, perhaps because those who know the Comédie Française well recognised that each play was manned with a star, and for the rest, lesser lights of the famous company; and because the little plays and fragments chosen gave only an imperfect aspect of the great institution. However, half a loaf is better than no bread, and now that Sir Oswald has found a willing ear among the Sociétaires, he may ere long go for the *grand jeu*, and, in one of his theatres entirely devoted to the purpose, allow us to see the Comédie Française in all its glory and in some entire plays, classic and modern, worthy of its great tradition.

A living encyclopædia, the *causeur* who turned a dinner into a festival of memories, Austin Brereton, so suddenly called away, was one of the characters Bohemia sorely misses. A week or two ago, Leon M. Lion, he, and I lunched at the Grand Hotel. We sat down at one-thirty, and when we left the lamplighter was about to switch on the candelabra of Northumberland Avenue. Our host reminisced in ceaseless flow about Sir Henry (Irving), whose first biographer he was; about the "boys," Harry and Laurence, to whom he devoted his last book; about "Pin"—Sir Arthur Pinero. He also told us much about Clement Scott, whose word in the 'eighties could make or mar a play. But he waxed most enthusiastic about the *Theatre*, that fascinating monthly which he edited with Scott in the 'nineties, valiantly kept alive after the former's death, and, when he had to give up (because the publisher was tired of losing money) wandered about until the present in quest of a backer, with a new scheme in his pocket. "It's a shame," he exclaimed, "that England, of all countries of Europe, is the one without a review of the theatre—a shame! They have one in Holland?"—this, turning to me. And when I said, "One? No—six!" he grew red in the face and simply said suppressedly, "Upon my word! Well, we will look to that—the *Theatre* must be revived." We then turned to other matters. Incidentally he said, "I feel as young as ever, but now and again I can't sleep; then I feel a hundred." We never surmised that we would see him no more—this good fellow, this gentle critic, this minor Boswell, whose life was so wrapped up in the cult of the great tradition of the Irvings.

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# The World of Women

THE Marchioness of Crewe will be very pleased to live in Paris. She is a clever lady who loves the French capital and the cultured and lively society there. As the daughter of a Rothschild and a Primrose, she has all the social talents, and plenty of money to be hostess in the grand manner which will appeal to the French. Being a Primrose, she was married

as nearly as possible on Primrose Day. The actual date was avoided, perhaps because Lord Rosebery is a Liberal; so April 20, 1899, saw the wedding in Westminster Abbey of the daughter of a man who had been Prime Minister, won the Derby, and written some books which are classics, and a man who had also written brilliantly, been Lord-Lieutenant of Ireland, and was as handsome as he was always well-turned-out.



WINNER OF THE PRIZE OF HONOUR AT THE INTERNATIONAL HAIRDRESSING COMPETITION: HAIR PERMANENTLY WAVED AT T. VASCO'S, 16, DOVER STREET, W.1.

We all move about in fear these autumn days, which are changeable and dull. Foes are around in myriads ready to pounce and give us 'flu or bad colds, or even more undesirable things. There is a fine defence, and only one which is reliable; it is to fortify the body. Ovaltine will do this. It contains concentrated nutriment and health-giving properties extracted from malt, milk, and eggs—Nature's own tonic foods. A cupful of Ovaltine contains more nourishment than three eggs, seven cupfuls of cocoa, and twelve cupfuls of beef-extract. Ovaltine is delicious, and the other nourishment could not be conveniently consumed at a sitting or digested in a night's rest—so that's that!

The Englishwoman's Exhibition interested women who went to it immensely. Quite a number went, for it got about that moderate-priced and unusual presents could be there acquired. Personally, I found a considerable sameness in the

stocks on the 126 stalls. Very attractive and excellent work, but on the old lines—leather-work, weaving, embroidery, jewellery, porcelain, pottery, paintings, book-binding, and such things. Mrs. Moore-Browne had a very intriguing exhibit of plaster reliefs. These are coloured not after, but before modelling, and in such a way that they last and are weatherproof. Some were sacred subjects for church decoration. Others were heads of soldiers, some of those boys who had passed in the Great War, or of officers who came through it alive. The likenesses are good, and the posing and colouring effective. One, a knight holding his great two-edged sword, behind which he kneels, is called "Sir Galahad," and the face is that of a warrior lad who was killed in action. It was an order executed for a mother, who alone would know that the face was a likeness of her very own Sir Galahad. Mrs. Moore-Browne does the whole thing herself; she designs, models, casts, colours, and finishes. What I found next most interesting was painting on glass and enamelling on metal in quite unusual designs.

Lady Joan Mulholland was merged into the Countess of Cavan on Monday at St. Mark's, North Audley Street. Her gifts from members of the Royal Family were all very intimate in kind. The wedding she wisely decided to have as quiet as possible, without bridal attendants and without a reception. The latter, had it taken place, would have been a very crowded affair, for bridegroom and bride are people of many friends. A lovely soft, rich, aluminium-grey satin dress in long, graceful lines, and finished with cut-steel embroidery having a girdle of aquamarine jewellery, was delightful on the handsome bride, whose picture-hat was also grey, with feathers drooping over at one side. The brim was faced with aquamarine-blue velvet. Lord Cavan looked rather nervous, but immensely cheery, as he might well be, marrying so delightful and so handsome a wife, whom everyone admires and all who know her greatly like. Lady Joan's little girl was present, and apparently considered the wedding arranged for her benefit; she just permitted her mother to be the central figure because she was not quite big enough.

I wonder what it feels like to make a début as political hostess. What I know is that when the Duchess of Sutherland makes the début, it looks very nice indeed. The only word for her, as she stood with the Prime Minister and the Duke beside her receiving, was beautiful; also brilliant, and worthy of the best traditions of great hostesses, a few of them predecessors in the title of Duchess of Sutherland. In shimmering white, and wearing a high diamond tiara of somewhat Egyptian shape, falling low at the ears, and wearing one long chain of superb

large single stones, with a drop necklace and corsage ornaments of similar jewels, she was a Duchess to be proud of. Smiling and gracious to every guest, and apparently thoroughly enjoying her début, she made of it a real and a very great success.

It was quite a wise decision to have no music. Value of space was, I believe, the reason, but no band short of a full military one could have been heard. Conversation rose from a hum to a clatter with which nothing yet invented in the jazz line could compare; it was more than syncopated, and very thoroughly enjoyed. There were many tall people in the brilliant throng; the Duchess of Portland in black velvet and satin, with a wreath of diamond flowers over a wide bandeau of gold lace in her hair, and wearing pearls that were just lovely to look at. The Marquess of Titchfield, her tall, soldierly-looking son, was accompanied by the dainty, delightful, blue-eyed, fair-haired Marchioness, in white, and wearing a diamond bandeau and diamond and pearl ornaments. Both more than commonly tall, the Marquess and Marchioness of Linlithgow were easily discerned; Lady Linlithgow classically attired in white, with touches of jade-green, and wearing a wide bandeau of diamonds and diamond and pearl ornaments. Another tall couple were the Earl and Countess of Pembroke. It would be boring to continue a list of people present. The Duchess of Atholl, I may mention, was wearing emerald-green satin, and gold lace, emeralds, and diamonds, but not her great parure of these gems; and last, but by no means least, Viscountess Astor—otherwise, in Plymouth, "Our Nancy, M.P."—all in jet, with hardly any ornaments, but a pair of bright, happy, alert eyes, and a smile that really smiles!

The State Opening of Parliament was, of course, the event of the week. It was the fullest House on such an occasion since the war, and the number of Peers was remarkable. When the King said: "My Lords, pray be seated," the order had to be obeyed in the spirit rather than the letter, otherwise they would have been seated on the floor, and we cannot imagine our Lords in such positions. The Queen was superb in cloth of gold and diamonds.—A. E. L.



THE VARIOUS USES OF VIYELLA.

The winter is upon us, and in our uncertain climate we want a material which is both light and warm. These needs are well supplied by Viyella, which looks nice into the bargain.

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## The Beef Steak Club..

**F**OUNDED in the reign of Queen Anne, the Beef Steak Club was both Bohemian in character and exclusive in membership. Its membership was sought even among Royalty and it was only in 1785 that its original limit of 24 was increased by one to permit of the election of the Prince of Wales. The Beef Steak was its all powerful motif. Its emblem was a gridiron. Glass, cutlery, the very rings worn by its members, all bore the emblem. The beautiful carving on the walls had a gridiron as its motif. A grating in the form of an enormous gridiron separated the grill itself from the dining room, and punctually at 5 p.m. every Saturday the curtains were drawn aside, disclosing to the attendant members the cooks at work on the 4 lb. steaks that each member would shortly demolish.

The Prince of Wales, like other members, was brought in blindfold and was instructed by an officer of the Club, known as "The Bishop," in the following oath of allegiance: "You shall attend duly, vote impartially, and conform to our laws and orders obediently. You shall support our dignity, promote our welfare and at all times behave as a worthy member of this sublime Society. So Beef and Liberty be your reward."

Beef and Liberty as a reward naturally included John Haig Whisky, for the *original* Haig Whisky had already been firmly established in the favour of the discriminating for over a century and a half, thanks to the painstaking care and consummate skill of Scotland's oldest distillers.



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## THE WORLD OF MUSIC.

## A NEGLECTED INSTRUMENT—THE VIOLA.

AN early biographer of Haydn, describing his Quartets, compared them to the conversation of four agreeable persons. The first violin was a middle-aged and eloquent man of genius, the second violin his unselfish friend who drew him out and helped to keep up the conversation, the viola "a grave, learned, and sententious man" given to "laconic maxims, striking for their truth." The violoncello was "a worthy old lady, rather inclined to chatter, who said nothing of much consequence, and yet was always desiring to put in a word." As an interpretation of Beethoven's quartets, this is entirely inappropriate; but there are many quartets of Haydn to which it applies very happily.

In those days the string quartet was the only kind of music in which the viola got its chance. In the orchestra the viola was generally played by broken-down fiddlers who were too old or incompetent for the front desks. It held its place in quartets, because it was an instrument that appealed to thoughtful musicians who cared more about the music which they played than about their own playing. The viola has always been a composer's instrument. Mozart and Beethoven both played the viola; so did Mendelssohn. In our own day the viola-player of a professional quartet is nearly always the intellectual leader, and often a composer of distinction as well. Mr. Frank

Bridge plays the viola in the "English Quartet"; Mr. Waldo Warner in the Philharmonic. Paul Hindemith, one of the most gifted of the younger German composers, plays the viola regularly in a well-known Frankfurt quartet.

The peculiarity of the viola is that its size is not rightly proportioned to its sound. If it was to balance the violin and violoncello in quality of tone, it would have to be considerably larger; and if it was as large as it ought to be, it would be impossible to play with any comfort. Hence it is, as one might say, a dwarf, with a dwarf's queer and limited personality. Its only chance in the string quartet is to say little and to say something that contrasts sharply with the character of the other partners. Its tone is never round and full; its lower register is hoarse and hollow, its upper notes weak and nasal in quality. It cannot hold its own in a trial of strength, but it makes up for its deficiencies by its peculiarly penetrating and individual tone. It would be useless to make it play those extreme high notes which are so ethereally beautiful on the violin or the violoncello. Consequently, it has never been a *virtuoso's* instrument: a viola part is never showy. That is why it has always appealed to composers as an instrument for their own personal pleasure.

The great age of quartet-writing came to an end with the death of Schubert in 1828. The social changes resulting from the French Revolution brought about changes in music; private chamber music no longer held its former place. The romantic composers, Mendelssohn and Schumann, composed quartets, but they are far from being their best works, and the quartets of Mendelssohn and Schumann are of poor quality compared with those of Beethoven and Mozart. The string quartet was not the right medium for romantic music. But the Romantics, if they neglected the string quartet, did not neglect the viola. Its dwarfish strangeness gave them a curious interest in it, and we gradually find it becoming more

and more important in the symphonies and operas of that period. Paganini, having bought a Stradivarius viola, desired to play it in public, and asked Berlioz to compose a viola concerto for him. Berlioz agreed, but the result was not a concerto. It was the sym-

phony "Harold in Italy"—a series of musical pictures in which the viola solo represents Byron's melancholy hero wandering restless and unsatisfied through various Italian scenes.

"Harold in Italy" requires a first-rate viola-player to do it justice, but it is in no sense a show piece for an ambitious soloist. A later generation began once more to take an interest in string quartets, and profited by the experiments of their predecessors. In the quartets of Brahms, and still more in those of Dvorák, the viola becomes very prominent. But neither of them wrote solos for it on a large scale, and hardly any players of the viola have wished to exhibit the instrument apart from the string quartet.

Within the last few years we have had in London a viola-player of quite exceptional ability and personality

[Continued overleaf.]



A MOST DISTINGUISHED 'CELLIST:  
SEÑOR PABLO CASALS.

Casals was heard on November 23 at the Philharmonic, when he played a Lalo Concerto, and as a 'cello solo, Boccherini's Adagio and Allegro; and on November 25, when he played the Saint-Saëns Violoncello Concerto in A minor with the new Queen's Hall Orchestra. He is to play there again on December 9.

Photograph by Sydney J. Loch.



A GREAT BRITISH COMPOSER: MR. ARNOLD BAX.

A most interesting concert of Mr. Arnold Bax's more recent works was given at the Queen's Hall on November 13 last. Amongst the finest pieces which were played was the beautiful Concerto for Viola and Orchestra, and "The Garden of Fand." The conductor was Mr. Eugène Goossens. [Photograph by Herbert Lambert.]

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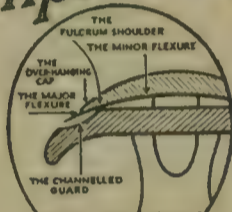


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*Continued.*

—Mr. Lionel Tertis. He has made occasional appearances as a solo player, and has always enthralled his hearers with the beauty of his playing and the unfamiliar quality of his instrument. But he has suffered from the scarcity of solos composed for it. He has been

quality; technical skill might be required, but it must be carefully concealed. A viola concerto must be a concerto without any *bravura* passages. The compass of the viola is limited, as compared with that of the violin or violoncello; its tone is small and its range of expression limited too. Hence a concerto for the viola must be short. It must have no superfluities. Every note that the soloist plays must express its maximum of feeling. And since the characteristic tone-quality of the viola is inclined to harshness, every phrase that it plays must be of itself as beautiful as the composer can make it. The viola is in the position of an actor with an unpleasant voice who has to win the sympathies of his audience by the beauty of his language and the style of his delivery. He may probably awaken in his audience a peculiar sympathy, because they will feel a certain romantic pity for his misfortunes.

Mr. Bax is a romantic composer in the best sense of the word. He saw that the viola was exactly the right instrument to express that vein of

Celtic romance which is his own most characteristic gift. In his earlier works, his natural facility has often led him to be prolix. The problem of a concerto for the viola has forced him to concentrate. He has had to cut off every superfluity. Every idea has had to be expressed in the fewest possible bars, and with the fewest possible notes, because the weak tone of the viola would be easily overpowered by accompaniments which a violin could dominate without difficulty. The total result has been not merely an ingenious solution of a difficult technical problem, but a work of art which we can at once recognise as a masterpiece of rare beauty.

Mr. Bax has followed up his concerto with a sonata for the same

instrument, which was played by him with Mr. Tertis at a recent concert. Here, again, he has been forced into conciseness of form, and the result is a wonderful intensification of poetic expression. The sonata has not so much of the serene and contemplative feeling which gives the concerto its peculiar loveliness. In the sonata he treats the instrument more as the unhappy dwarf. He makes the most of its harsh and sardonic character; the middle movement is like a modern illustration to one of Hoffmann's fantastic tales. It makes us think of the viola as something uncanny, a bat-like thing that is neither bird nor beast. Neglected and mistrusted for so many generations, the viola, thanks to Mr. Tertis and to Mr. Bax, has found its interpreters. And the viola, too, has given something in return, for it has helped Mr. Bax to interpret himself by imposing its limitations upon him. His concerto proves once more that the most beautiful things in music are not the product of mere frenzied inspiration, but of deliberate forethought, careful planning, and intellectual labour.

EDWARD J. DENT.



THE ROTTED TIMBERS OF THE "VICTORY": THE BOWS OF NELSON'S FAMOUS FLAG-SHIP, NOW IN DRY DOCK AT PORTSMOUTH.

reduced to making his own arrangements of sonatas for other instruments, for he has had little success hitherto in inducing contemporary composers to write new works for it. To write for the viola is a difficult problem; it demands not so much music occupying a given and limited compass, as music of a totally different character from that which is suitable to the violin and violoncello, or even to the clarinet, the compass of which almost exactly coincides with the viola's. To write a concerto for the viola seemed a problem almost insoluble. For the usual idea of a concerto is that its first object is to be showy, and the viola, if it attempts to be showy, becomes merely ridiculous. Whether it is an unhappy dwarf, or a grave and sententious philosopher, brilliance and dexterity are equally inappropriate to it.

But the problem has been attacked, and it has been solved—solved, too, with quite extraordinary success, by Mr. Arnold Bax. Mr. Bax saw at once that if the viola was to hold its own against an orchestra, it must do so by virtue of personality, of musical



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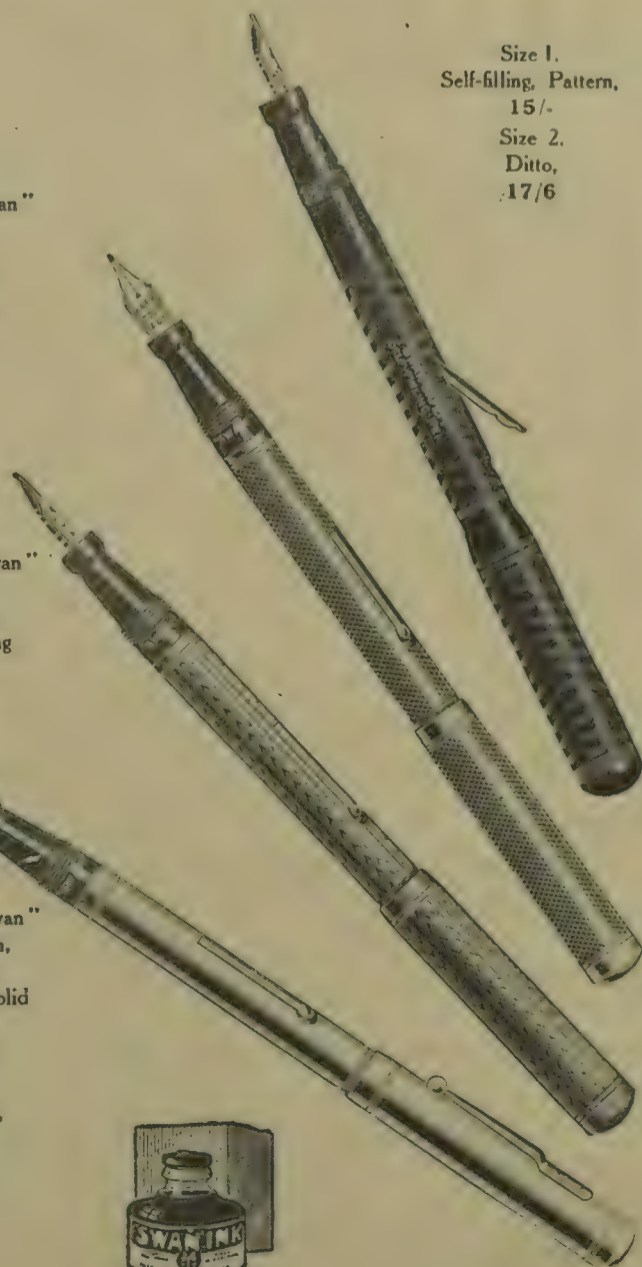
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## RESEARCH IN PALESTINE—(Continued from Page 890).

Northern Galilee provides quite a number of such synagogues, though less pretentious and not so well preserved. That at Kerázeh (Bibl. Chorazin) to the north of Capernaum was one of the best examples, but it has fallen upon evil days, and it is now almost unrecognisable; steps are being taken to collect the surviving fragments and to preserve them. The façade of the synagogue at Kafr Birim is the best preserved, as may be seen in the photograph (Fig. 10); and happily this has not suffered much in recent years.

There is another impressive ruin of the period further to the north at Kades, presumably on the site of the Biblical Kedesh Naphtali, the traditional home of Barak, who led the Israelites when Sisera and the Canaanites were so signally defeated (Fig. 11). Whether the remains are those of a synagogue in semi-classic style, or of a more purely Roman temple, is not yet clear, but the work is carried out in the large ashlar blocks that characterise the Roman work of the early centuries of our era. Here is a site of hoary antiquity in a region where some of the earliest traces of settlement are indicated; it is to be anticipated that in the near future some qualified expedition will disclose more of its past history.

Returning to Tiberias,—members of the British and French Schools of Archaeology have recognised in the sculpture shown in Fig. 12 the style and handwork familiar in the Hittite art of Northern Syria. The conventional and semi-heraldic design is admissible, while the animal-hunting theme is characteristic. In execution and technique Hittite works farther north present the nearest analogies. The stone was found upon the spot, buried where it is now exhibited, some twenty years ago. From the point of view of the students of Hittite history, it represents the "farthest south." For though the Hittites are found historically at Kadesh, on the Orontes River, in Central Syria, at the time of

their conflict with the Pharaohs in the fifteenth-thirteenth centuries B.C., their typical monuments are found farther north, at Hamath, Homs, Aleppo, Aintab and Marash. The Hittite capital was in Asia Minor, and the Syrian states were leagued with the Hittite by treaty or by conquest. The discovery, then, of this Hittite sculpture at Tiberias lends material witness to the probability of the Hittites in

powerful Semitic people whose centre was the Lebanon; and texts of treaties recently discovered and deciphered allude to previous treaties to the same effect. A series of great fortifications exists, the ramparts in all cases of beaten earth, suggesting a relation between the Hittite fortress and capital of Boghaz Keni in Asia Minor with that at Tell El Yahudiyeh, in the Delta of Egypt, to which Professor Petrie called attention. Intermediate points are near Homs, in Syria, and at Askalon (where the foundations of the mediæval ramparts of stone are great ramps of beaten earth). The fortress of like kind in Central Syria has been examined by French archæologists, and a Hittite monument has been found therein. The tendency of this evidence is to support the theory that an Amorite invasion under Hittite leadership will best explain the Hyksos conquest and domination of Egypt by the "Shepherd Kings." But these "camps" are comparable with those in the Merv Oasis in Turkestan, to which attention was directed some years ago, so that investigation of these clues leads far afield.

These lines of thought and theory open up a new and wider vista of research for the future in Palestine. The Hittite problem is only one of several. The Canaanites themselves are even more mysterious. Very possibly the inquiry will not attain its goal before it has traced the Greek and Cretan migrations, and examined Greek legend afresh. So, too, with the Philistines and the Caphtorim; the investigation of their problem, on which the Palestine Exploration Fund is

light, cannot be completed without a comparison with discoveries abroad, extending to the Delta of Egypt, Crete, and the seaboard of Asia Minor. It is evident, in short, that Palestine is the real meeting-place of these ancient civilisations, and that a glorious period of investigation and discovery awaits archæologists in this newly emancipated field.



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the days of their greatest expansion having penetrated with their allies into Palestine, where they left settlers—as, traditionally, at Hebron. The presence of early settlements of the Bronze Age in the hills above Tiberias has been amply demonstrated, and leaves thus no occasion for surprise at this latest discovery. The Hittites are known to have accepted the vassalage and alliance of the Amorites—the

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## RADIO NOTES.

SINCE their inauguration, the daily broadcasts by radio-telephony have achieved great success as the result of clear and powerful transmission combined with the rendering of programmes to suit all tastes. A popular feature which must be of particular interest to country dwellers is the transmission of bulletins which include, in addition to the latest news events, reports regarding the weather, food-market details, and the value of the pound sterling compared with the currency of other nations.

Not the least interesting of recent broadcasts was the running account of the Lewis v. Todd fight, which was described round by round.

A novelty introduced recently, and a very useful one too, is the sending out of correct time during the broadcasting period. This is done by chiming each hour on a set of tubular bells. The bells, of which there are eight, are struck with a small hammer, and a peculiar effect is noted in the reception of the tones, owing, it may be to the harmonics of certain notes reproducing stronger than the actual notes struck.

Listeners-in are, of course, more particularly interested in the nightly musical programmes, which include songs by contraltos, sopranos, baritones, tenors, solos on the pianoforte, violin, flute, piccolo, saxophone, banjo, and recitations and humorous numbers.

Whilst all such items are received beautifully and clearly, one number transmitted the other night gave evidence of the remarkable progress in the perfection of broadcasting. This number was a tenor rendering of Sullivan's "Take a Pair of Sparkling Eyes."

Some new-comers into the realm of radio come up against problems in regard to the erection of suitable aerial wires. (See drawings on page 879 of this issue.)

Where a back garden is available measuring from seventy to a hundred feet in length, the fitting-up of an aerial is a fairly simple matter, and one copper wire stretching from the house to the top of a pole at the far end of the garden will bring in the broadcasts at good strength. Where no garden exists, a couple of light

poles, or strong bamboo canes, up to eighteen feet high or more, may be fixed as wide apart as possible above the house roof, the poles being attached to chimney-stacks or to the walls of the house. As in many cases the distance separating the two poles is likely to be under fifty feet, it is advisable to make the aerial up of four parallel wires, which should be spaced about thirty inches apart from each other, and attached by insulators to a "spreader" (a horizontal bamboo cane) at each extremity. The four wires should be joined together at one end of the aerial, whence a connecting wire should be run to the room in which the receiving instruments are installed.

With all types of aerials it is most important to bear in mind that the wires,

which cross their path, and this fact enables us to intercept the waves by hanging four parallel wires along the ceiling of a room. Or a "frame aerial" may be employed, and this consists of a number of turns of wire fixed to wooden supports in the shape of a cross measuring about four feet between extremities. A great advantage of the frame aerial is that, by revolving it on its pedestal, the incoming waves from a broadcasting station come in strongest when the plane of the frame is in a direct line with the particular transmitting station which is being received. This means that if two broadcasting stations at equal distance from the receiver, but one situated due north and the other due east or west, are transmitting at the same time with equal power, then either station may be cut out or tuned in as required, by merely altering the angle of the frame aerial. Frame aerials are at present unsuitable for the operation of crystal receiving-sets, but they are quite practicable for valve receiving-sets; and, within five miles or so of a broadcasting station, telephony should be fairly good with only one valve. At greater distances additional amplifying

valves will be required to make the broadcasts as strong as they would be with an outdoor aerial. Where electric light is installed in a house, and where an outdoor aerial is not convenient, the electric-wiring system of the house may lend itself to the reception of radio waves, provided a recently patented invention is used for the purpose. The invention is of special construction, and is plugged to one of the electric-light sockets.

A point of great importance to those who are installing receiving-sets is that the "earth" wire must be in really good contact with the earth. If such contact is outside the house, then the end of the wire should be soldered to some metal, such as an old bath, buried a few feet below the surface of the soil. Usually an efficient "earth" is obtained inside the house by soldering or clamping the end of the wire to the water-supply pipe which is nearest to the receiving-set.

W. H. S.



GUARDING AMERICAN INTERESTS IN THE NEAR EAST: TWELVE UNITED STATES DESTROYERS IN THE BOSPHORUS; AS SEEN FROM THE AIR.



UPHOLDING THE POLICY OF THE "OPEN DOOR" AT CONSTANTINOPLE: UNITED STATES DESTROYERS IN THE BOSPHORUS—A PHOTOGRAPH FROM AN AEROPLANE.

In his statement at Lausanne, the American "observer," Mr. R. W. Child, said: "The United States . . . desires nothing which need conflict with the interests of other countries if the principle of commercial opportunity for all nations is recognised. It has no intention of seeking for itself or for its nationals a position of special privilege, but it desires to protect the rights and to assure the 'open door.'"

including the leading-in wire, must not touch anything except the insulators, otherwise the radio concerts will be poorly received—or not received at all.

The problem of making a suitable aerial for receiving radio-telephony in flats or other self-contained domestic quarters where exterior wires are not practicable, is solved by the use of "indoor" aerials. As stated in a previous article, radio waves penetrate almost every substance

the surface of the soil. Usually an efficient "earth" is obtained inside the house by soldering or clamping the end of the wire to the water-supply pipe which is nearest to the receiving-set.



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10ft. 0in. x 8ft. 4in.	7 5 0
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## THE CHRONICLE OF THE CAR.

**Humbers at the Show.** Among the many notable exhibits, that of the Humber Company stands well out. The very complete range of machines on this stand ought certainly to be seen, even though one does not for the moment contemplate the purchase of a motor-cycle. There is no better finished machine than that turned out by Humbers; and a thing well completed is a joy, irrespective of any desire to possess it. Beyond that, however, the Humber exhibit embraces every type of machine that the most exacting could require. For those who do not want high speed, and intend to do their motor-cycling either alone or with the simple adjunct of the "flapper-bracket," there is the 2½-h.p. bicycle, which is fast enough and powerful enough to please. The real seeker after power and speed will find what he wants in the 4½-h.p. flat twin sports model. For those who do not want to take their motor-cycling without company, there is a

the British Islands where there is a road. It is also shown as a solo machine. These, together with a complete range of push-cycles, make up an extraordinarily attractive exhibit.

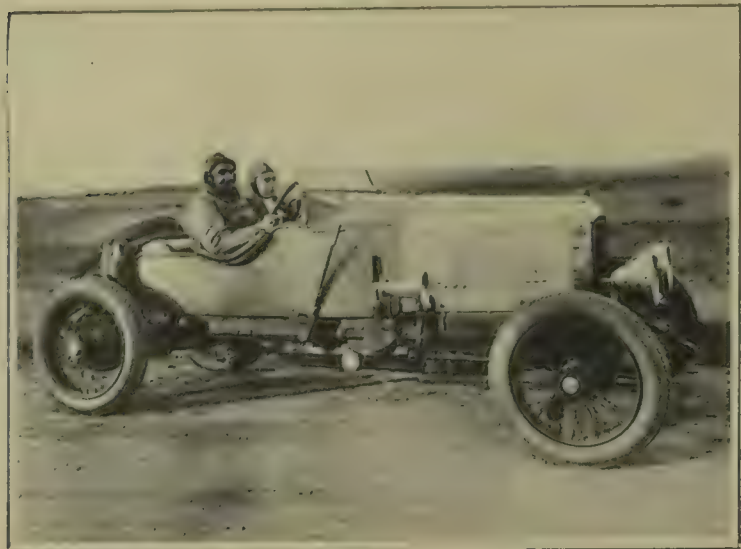
## Accessory Improvements.

I should say there was really more improvement in accessories than in any other department. One very notable improvement lies in the attention that is being paid to minimising the trouble and mess of "greasing up." This is always a perfectly beastly job; but with such accessories as the Ex-a-gun, the Rotherham, or the Enots idea of doing away with greasers and substituting nipples through which grease can be fed under heavy pressure to shackles and other bearings, it becomes almost a pleasure. Of course, it can never be that, but what the possession of one of these excellent contrivances means to the owner-driver must be experienced to be believed. Incidentally, and while on this subject of greasing, I do not find that the use of oil-less bearings has made any particular headway. I have no personal experience of these graphite-loaded bearings, but from all I hear they have not proved the success that was anticipated.

Generally speaking, electrical equipment has been improved; while there is still an inclination to tend more to the use of battery ignition. I think this must come, because there seems to be no logical reason why, seeing the reliability of the dynamo and the battery nowadays, we should duplicate the electric generating plant carried on the car. So long as the dynamo stands up to its work

and the battery holds out, the magneto seems superfluous. The Lucas people combine the dynamo and the magneto in a single machine among their specialties, and it works well on cars which are not fitted with a

starter. C.A.V. are going one better, and make a dynamo, with a high-tension distributor, which combines all the functions of starting, lighting, and ignition.



A DURBAN-TO-JOHANNESBURG RECORD: MR. T. B. ADAIR IN HIS 30-98-H.P. VAUXHALL.

Mr. T. B. Adair drove from Durban to Johannesburg in his Vauxhall car, as here illustrated, on October 14, in 10 hours 11 minutes, thus establishing a new record for the journey.

similar machine, with side-car attached and a very complete equipment. A little more sober is the flat twin touring model, which is quite powerful enough to take a sidecar anywhere and over any place in



A MALAYAN RULER IN HIS NEW ROLLS-ROYCE: THE SULTAN OF JOHORE AT THE WHEEL.

The Sultan of Johore, one of the Malay States, is a keen owner-driver. He is here seen in his uniform as Colonel Commandant of the Johore military forces. His car, an open touring Rolls-Royce of the latest type, was shown at the Malay-Borneo Exhibition opened by the Prince of Wales.

Lamp-manufacturers do not seem very perturbed by the threat of legislation against dazzling headlights, for I see no difference in their designs. A great deal of attention is being given to the production of anti-glare devices—the R.A.C. has just issued quite a series of certificates relating to tests of such inventions—but the really satisfactory solution of the problem is still to seek, and will be for long enough.

W. W.

Among the portraits of Senior Benchers of Lincoln's Inn given in our issue of Nov. 25, with other photographs illustrating the quinqucentenary of the Inn, we regret to find that, through an unfortunate misunderstanding, a portrait of Lord Asquith appeared, instead of one of the Rt. Hon. H. H. Asquith, the ex-Premier, who was called to the Bar at Lincoln's Inn in 1876. Lord Asquith is not a member of the Inn. We much regret that the error should have been overlooked.

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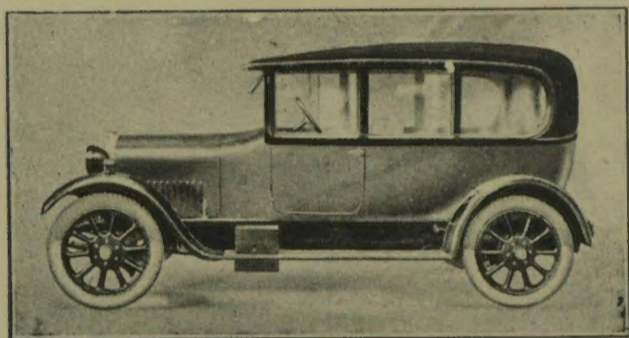
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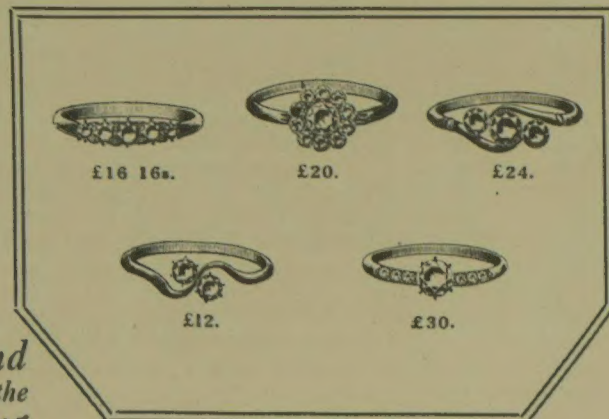
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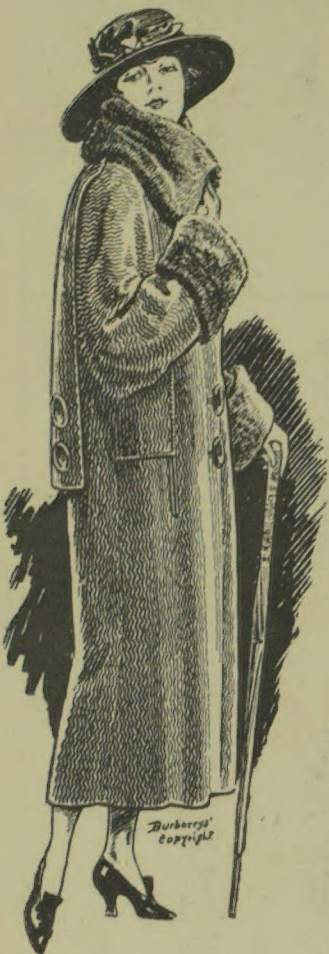
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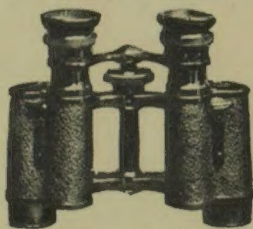
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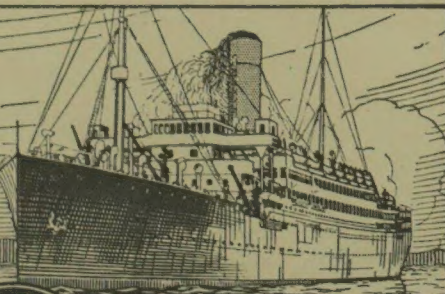
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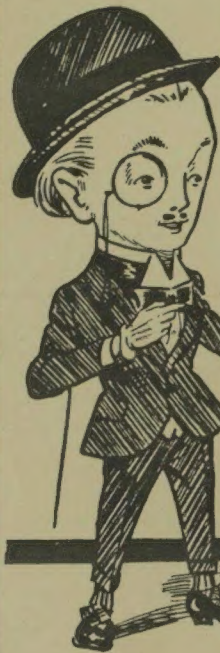
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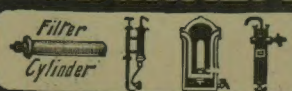
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